

3 H. a.
REMARKS 2
UPON
MILTON'S
PARADISE LOST.

HISTORICAL, GEOGRAPHICAL, PHI-
LOGICAL, CRITICAL, and EX-
PLANATORY.

By W. MASSEY.

HIC AMOR, HOC STUDIUM. — Ovid.

L O N D O N :

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MDCCLXI.

REMARKS

UPON

M.T.O.W.

PARADISE LOST.



BY W. MASSEY.

396

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FOR DON.

Advertisement

TO THE READER.

MILTON has had all the Honours paid him, that are due to so great and eminent a Poet; and his PARADISE LOST, the most perfect of all his Works, is now become the first *Classic* in the *English* Tongue. It is read with Pleasure and Admiration, by Persons of every Degree and Condition.

The Author may be said to be much superior to *Homer* and *Virgil*, those grand and most authentic Models of *Epic Poetry*, particularly in the Choice of his Subject, which is *divine*; founded on the two most important Articles contained in *Holy Writ*, that is to say, the *Creation* and *Redemption* of Mankind.

What is the Wrath of *Achilles* with all its tragical Effects, or the pretended Piety of *Æneas*, though set off with all the Beauties of a lively Narration, in two of the most polished and expressive Languages, compared with the *sacred* and *interesting Truths* delivered in
our

our Author's sublime Poem? In which likewise there is agreeably interspersed an useful Variety of *moral* and *religious* Observations.

Every Endeavour therefore to make this Book, that is now so universally read, *plain* and *easy* to all Capacities, will be thought, I hope, a laudable Undertaking. The *Scholia* and *Commentaries* upon the *Greek* and *Latin Classics* are innumerable, that have been made to *facilitate* the Reading of those Authors; I have thought therefore that an Attempt of this Nature upon the most *finished* Piece of this great Master of the *English Tongue*, will be useful and acceptable to such as have a De-

fire to read PARADISE LOST with Pleasure, Readiness, and Understanding.

Dr. *Newton's* Collection of the Remarks of various Writers, upon MILTON's poetic Works, is an elaborate and judicious Performance. But as those *Notes* are printed with the *Text*, that makes the Price of the Book come high; and as PARADISE LOST, in one Form or other, is in most Peoples Hands, many are loath to be at the double Expence of buying the Book again for the Sake of the *Notes*. These *Remarks* therefore which I have made in as concise a Method as I well could, are printed by themselves in a little Pocket

(vii)

Pocket Volume, which I hope
will answer the Expectation of
those, for whom they are princi-
pally designed.



THE

(vii)

Book Volume, which I hope
will answer the expectation of
those for whom they are
polly designed.



T H E

A
A
A
A
A
A
A
A
A
A
A

THE INDEX.

A.	Alabaster B.4.L.544
A Bdiel B.5.L.805	Aladule 10.432
Abiffin 4.280	Alcairo 1.718
Abyfs 10.842	Alchymie 2.517
Acanthus 4.696	Aleto 10.560
Accaron 1.464	Aleian 7.18
Acheron 2.577	Alcinous 5.340
Adonis 9.440	Amalthea 4.275
Adorn 8.576	Amarant 3.352
Adramelec 6.365	Amarantin 11.131
Affront 9.328	Amara 4.280
Agate 3.363	Ambrosia 5.56
Agra 11.388	America 9.1116
Ajalon 12.265	Amenophis 12.190
	Ammiral 1.294
	Ammon 4.275
	Ammonian

(*)

Ammonian	B. 9.	Asphodel	B. 9. l. 1040
Jove	L. 505	Aspramont	1.583
Amosis	12. 190	Astoreth	1.446
Amphisbæna	10.524	Astracan	10.432
Amram	1.339	Astræa	4.997
Anarch	2.988	Asthma	11.481
Anarchy	6.871	Atabalipa	11.388
Andromeda	3.558	Atlas	4.987
Angel	3.648. 5.414	Atlantean	2.306
Antarctic	9.66	Atlantic Sisters	10. 673
Aonian	1.15	Atrophy	11.481
Apocalyps	4.1	Audibly	7.506
Arable	11.430	Ayran	4.211
Aratus	5.503	Azazel	1.534
Argestes	10.696	Azores	4.592
Argo	2.1017	Azotus	1.464
Argus	11.131		
Ariel	6.371		
Arioc	6.371		
Armórica	1.580	B.	
Arreede	4.962	Babel	1.694
Arthur	1.580	Bacchus	4.275
Asmadai	6.365	Bactria	10.432
Asmodeus	4.168	Ballance	4.997
Ascanse	10.668	Barca	2.904
Asp	10.524	Basan	1.391
Asphaltic	10.562	Bath-Col	9.653
	1.411	Behemoth	7.471
		Baptism	

Baptism B.	12.1.442	Canticles B.	9.1.442
Behest	5.311	Canary	4.987
Belial	1.490	Caparisons	9.34
Belhazzar	4.997	Cape de Verd	8.631
Beelzebub	1.81	Capitoline Jove	9.
Bellerophon	7.18		505
Beryl	6.750	Caravan	7.428
Bevy	11.582	Carbuncle	9.500
Bengal	2.638	Carmel	12.139
Bickering	6.750	Carol	12.366
Bituminous	10.562	Caspian	2.716
Bizantium	11.388	Cashen	10.436
Βινυγαλλησις	5.371	Cast	11.43
Bland	5.5	Castalian	4.273
Blasphemous	5.809	Catarrh	11.481
Blanc	10.656	Cataract	11.824
Boon	9.793	Cato	10.743
Briareus	1.199	Celtæ	1.517
Break, Brake	5.326	Ceres	9.395
Brigade	1.675	Centaur	10.327
Brand	12.643	Cerastes	10.424
Buſiris	1.307	Charlemain	1.583
		Charran	12.131
		Cham	4.275
		Chaos	6.871
		Charities	4.756
		Charybdis	2.1020
		Chemos	1.406
		Cherſoneſe	
Cadmus	9.505		
Cæcias	10.696		
Cambalu	11.388		

Cherfonefe	B. 11.	
	1.388	D.
Cherub	3.640	
Chere	6.471	Daffodil B.9.1.1040
Chenchris	12.139	Dagon 1.464
Chimæra	7.4	Damascus 1.467
Chivalry	1.307	Danaw 1.353
Circe	9.522	Dank 9.179
Cieling	11.743	Daphne 4.273
Clang	11.833	Daughter of }
Clarion	3.532	the Voice } 9.653
Cleombrotus	1.473	Darien 9.66
Cocytus	2.577	Dates 8.212
Columbus	9.1116	Decan 9.1103
Conflagrant	12.549	Defend 11.86
Colures	9.66	Delos 10.296
Conjur'd	2.693	Demogorgon 2.960
Coccus	11.243	Delphi 1.517
Craze	12.210	Deucalion 11.12
Creation	3.383	Dictæan 10.583
Cresset	1.728	Dimensionless 11.17
Cross	12.413	Dipsas 10.524
Cronian	10.290	Discurfive 5.488
Cusco	11.388	Ditty 11.584
Cyclades	5.264	Divine 9.845
Cycle	8.83	Dodona 1.517
Cytherea	9.14	Dominican 3.479
Czar	11.388	Doric 1.550
		Dothan

Dothan	B. 11. 1.217	Estotiland	B. 10.
Dreär	10.524		1.686
Dropfie	11.481	Esebon	1.406
Dryads	9.387	Evangelize	12.499
		Eve	11.159
E.		Eyerie	7.421
		Euphrasie	11.414
		Euphrates	12.114
Ecbatana	11.388		
Echo	2.787		
Eleale	1.406	F.	
Elements	5.215		
Elixir	3.603	Fairies	1.781
Elm	5.515	Fast by	1.12
El-dorado	11.388	Faunus	4.707
Ellops	10.524	Feed	9.597
Elves	1.781	Fell	10.906
ΕΥΡΩΠΟΣ ΜΕΡΟΣ	5.378	Flanks	6.558
Elyfian	3.352	Flora	5.16
Empedocles	3.471	Flown	1.502
Emprise	11.642	Forlorn	9.910
Empyrean	6.833		10.910
Enna	4.269	Franciscan	3.479
Enoch	11.664	Fret	7.597
Epicycle	8.83	Frith	2.919
Epilepsie	11.481	Front	6.558
Erebus	2.960		9.328
Erft	6.187	Frore	2.595
Ercoco	11.388	Fugue	11.561
			G.

G.		Hebrew	B.12.1.54
		Hell-hounds	10.616
Gabble	B.12.1.56	Hermon	12.139
Gabriel	3.648	Hellespont	10.307.
	4.549	Hercules	2.542
'Gainst	6.60	Hermes	3.603
Galaxy	7.579	Herod	12.358
'Gan	6.60	Hermione	9.505
Gibeon	12.265	Hesiod	9.14
Goblin	2.688		4.677
Gonfalon	5.589	Hesperian	3.568
Gordian	4.348		8.631
Gorgon	10.297	Hiddekel	9.71
Gospel	12.499	Hippocrene	7.18
Griding	6.320	Hierarch	5.468
Gryfon	2.943	Horned	11.831
Guiana	11.388	Hosanna	3.348
Gunpowder	6.471	Hoisting	6.93
Gurge	12.41	Hull	11.840
H.		Hyacinthin	4.303
		Hyaline	7.619
		Hydrus	10.524
Habitable	8.157	I.	
Haile, All hail	5.		
	385	Jacea	9.1040
Hallelujah	2.243	Janus	11.129
Hamath	12.139	Jafon	12.355
Haran	12.131	Jasper	

Jasper	B. 3. 1. 363	Jupiter	B. 10. 1. 583
	11.209		
Javan	1.508	K.	
Ichor	6.332		
Ida	5.382	Ken	5.264
Jeremiel	3.648		
Ignis fatuus	9.634	L.	
Ignominy	1.115		
Illyria	9.505	Labor	11.388
Imblazon'd	9.34	Laire	7.457
Imaus	3.431	Lamps seven	12.255
Impreses	9.34	Lament	11.267
Imp	9.89	Lapland	2.665
Impregns	4.500	Lazar-house	11.479
Infamous	7.122	Legion	6.231
Infinitely	7.122	Lethe	2.577
Ind	2.2	Levant	10.696
Infuriate	6.471	Leucothea	11.135
Intuitive	5.488	Leviathan	1.199
Invisible	6.681		7.471
	7.122	Libbard	7.467
Jocund	9.793	Libra	3.558
Joshua	12.310		4.997
Isis	1.478	Limbo	3.447
Iris	11.244	Lore	2.815
Irradiance	8.615	Lorne	10.920
Ithuriel	4.781	Libecchio	10.696
Jubilee	3.348	Lucifer	5.658
	b 2	Love-labour'd	

Love-labour'd B. 5. Menelaus B. 12:
1. 41 1. 355

M.

		Meriones	6.614
		Messiah	5.664
		Meteorous	12.629
Mæonides	3.35	Minims	7.489
Mæotis	9.66	Miscreated	2.683
Magi	12.362	Moloch	6.362
Magellan	10.686		1.392
Maia	5.285	Mombaza	11.388
Main	6.654	Montalbon	1.583
Mahanaim	11.214	Montezuma	11.388
Mammon	1.678	Moses	12.307
Malabar	9.1109	Mozambic	4.161
Manoa	11.388	Murky	10.280
Marasmus	11.481	Mulciber	1.740
Marish	12.629	Must	5.345
Meath	5.345	Myriad	1.87
Medusa	2.611		
Megæra	10.560	N.	
Melibœa	11.242		
Melinda	11.388	Narcissus	4.459
Memnonian	10.307	Nathless	1.299
Memphian	1.694	Nectar	5.61
Manuring	4.628	Negus	11.388
Matin	5.5	Niger	11.388
Mercury	5.285	Nimrod	12.24
Michael 6.64.	3.648	Niphates	3.742
		Nisroc	

Nisroc	B.6.1.447	Ounce	B. 4: 1.344
North	5.689		
Norumbega	10.696	P.	
Nyfeian Isle	4.275		

O.

Ob, or Obi	9.66	Padan Aram	3.513
Olympus	1.508	Pales	9.393
Ooze, or Ouze	7.	Palæstine	1.80
	303	Pan	4.707
Olympian	2.530	Pandora	4.714
Ophiucus	2.709	Panims	1.765
Ophiusa	10.528	Pandæmonium	1.756
Ophion	10.581	Panoplie	6.527
Opiate	11.131	Paneas	3.535
Ops	10.583	Pansie	9.1040
Orc	11.833	Parle	6.296
Oreads	9.387	Paquin	11.388
Oreb	1.7	Paradise	11.833
Orion	1.305	Patroclus	6.614
Orisons	11.137	Paragon'd	10.426
Ormus	2.2	Pausanias	10.531
Orontes	9.66	Pegasean	7.4
Orient	1.584	Pelorus	1.232
Orpheus	7.32	Persecution	12.531
Osiris and Orus	1.	Pennons	2.927
	478	Phalanx	1.550
	b 3	Phlegra	1.577
		Phantasm	2.743
		Phlegeton	2.577
		Phenix	

(xviii)

Phenix	B.5.l.272
Pharaoh	12.190
Phrensy	II.48I
Phineus	3.35
Planet-struck	IO.413
Platan	4.478
Plenipotent	IO.404
Plagues of Egypt	12.
Pleiades	7.374
Ponent	IO.696
Plume	6.160
Pontifice	IO.348
Pomona	5.378
Pontus	5.340
Portcullis	2.874
Pourlieus	2.833
Prayers	5.153
Prick	2.536
Pretended	IO.872
Prevenient	II.3
Procinct	6.19
Proem	9.549
Proserpine	4.269
Proteus	3.603
Prow	II.746
Prowess	II.789
Punctual	8.23
Punic	B.5.l.340
Pygmies	I.780
Pythian	2.530
Python	IO.53I
Q.	
Quadrature	IO.38I
Quartile	IO.656
Quaternion	5.180
Quiloa	II.388
Quire	12.366
R.	
Rabba	I.397
Rain-bow	II.897
Ramiel	6.37I
Raphael	5.22I
Rear	5.589
Reck	2.50
Rebell'd	6.737
Retire	II.267
Ribs	IO.886
Rhomb	8.I34
Rhone	I.353
River-dragon	12.190
Rue	II.414
Ryffadium	

(xix)

Ryffadium	B. 8.	Serbonis	B. 2. 1.592
	1.631	Seraphim	1.129
S.		Serrationa	10.696
Sages	12.362	Serpent	7.484
Samœd	10.696	Serried	1.548
Saphir	6.750	Sericana	3.438
Samarcand	11.388	Sewers	9.34
Sarra	11.243	Sextile	10.656
Satan	5.658	Shave	2.634
Saturn	10.583	Sesoftris	12.139
Scath	1.613	Shoot	11.244
Scylla	2.660	Shroud	10.1068
Scull	7.402	Shrine	11.112
Sciential	9.837	Shiloh	12.358
Scorpio	10.327	Sire	11.719
Sear	10.1071	Siege	9.121
Seer	12.553	Situate	9.200
Sechem	12.136	Sirocco	10.696
'Sdeind	4.50	Shorn	1.596
Seal	11.833	Sibma	1.406
Senir	12.139	Sin	2.649
Senefhal	9.34	Siloa	1.11
Sents	9.200	Sleights	9.92
Senaar	3.467	Silvanus	4.707
Sensible	2.278	Sofala	11.388
Seon	1.406	Sophi	10.432
		Spasm	11.481
		Spirit	2.44
		Spume	

Spume	B. 6. l. 471	Thyestes	B. 10. l. 688
Spartan Twins	10. 673	Thrascias	10. 696
Speakable	9. 563	Tidor	2. 638
Spousal	8. 519	Tigris	9. 71
Strait	1. 531	Tifiphoné	10. 673
Styx	2. 577	Tilth	11. 430
Sultan	1. 348	Tine	10. 1071
Suspense	6. 558	Tiresias	3. 35
Susa, Susiana	10. 307	Toad	4. 800
Summed	7. 421	Tophet	1. 392
Swerve	6. 386	Trebisond	1. 583
Sympathy	10. 246	Tresses	10. 911
		Trine	10. 656
		Tripping	11. 847
		Tropic	10. 673
		Triton	4. 275
		Tuscan Artist	1. 288
		Typhon	1. 199
		V.	
		Vallombrosa	1. 303
		Van	5. 589
		Vanguard	6. 558
		Vannes	2. 927
		Verge	11. 881
		Vergiliæ	7. 374
		Vertumnus	5. 378

Vicegerent

(xxi)

Vicegerent	B. 10.	Ween	B. 6. 1. 86
	1. 56	Welkin	2.538
Vines	5.215	Womb	1.673
Virtuouseft	8.550	Won	7.457
Uncouth	6.362	Woof	11.244
Undying	6.737	Worm	9.1068
Unreal	10.471		
Unweeting	10.916		X.
Volubil	7.122		
Urania	7.1	Xerxes	10.307
Uriel	6.363		
Urim	6.750		Y. Z.
Uzziel	4.781		
		Zenith	10.327
W.		Zephyrus	5.16
		Zephon	4.781
Wandering Fire	9.	Zodiac	11.247
	634	Zophiel	6.535

N. B.

N. B. In the following Articles, I am
obliged for some Hints to the truly learned
Dr. JOHN GILL.

<i>Viz.</i> Book I.	Ver. 201.
————	Ver. 532.
————	Ver. 583.
————	Ver. 694.
Book IV.	Ver. 781.
————	Ver. 788.
Book XI.	Ver. 217.
Book XII.	Ver. 358.

REMARKS

Dr. Jonesville.
original of same thing as the only record
of the following families I am

Vol. 201. No. 1. 1801.
Vol. 202. No. 2. 1802.
Vol. 203. No. 3. 1803.
Vol. 204. No. 4. 1804.
Vol. 205. No. 5. 1805.
Vol. 206. No. 6. 1806.
Vol. 207. No. 7. 1807.
Vol. 208. No. 8. 1808.

REMARKS

REMARKS
UPON
MILTON's
PARADISE LOST.

BOOK I.

VER. 7. This Name *Oreb*, ought to be written *Horeb*. The *Greek* Name is *χωρη*, and the original *Hebrew* begins with *ה* *Heth*. *Horeb* and *Sinai* are two Parts of one and the same Mountain in *Arabia*. *Oreb* is another Mountain, where *Oreb*, King of the *Midianites* was slain; (see *Judges* vii. 25.) and it begins with a different Letter in the
B *Hebrew*,

Hebrew, (viz. H, Ain) from the forementioned Horeb. This Distinction, which MILTON seems not to have observed, is very necessary to be noticed. Spencer, in his Fairy Queen, (Cant. 10. Stanza 54.) comparing the Mount of Contemplation to Mount Sinai, has these beautiful Lines,

*That done, he leads them to the highest Mount,
Such one, as that same mighty Man of God
(That blood-red Billows, like a walled Front,
On either Side disparted with his Rod
Till that his Army dry-foot through them yod)
Dwelt forty Days upon.*

See also Verse 484 of this Book.

VER. II. *Siloe* (see *Nehem. iii. 15.*) is also spelled *Shiloah*. (*Isa. viii. 6.*) And *Siloam* (*John ix. 7.*) was a Fountain on the East Side of *Jerusalem*, between the City and the Brook *Cedron*. *Jerome* says, *Siloe* *fontem esse ad radices montis Sion*. (On *Isa. viii. 6.*) *Sandys* in his *Travels to Jerusalem* (1610) says, the Fish-pool of *Siloe* contained not above half an Acre of Ground, and was then dry at the Bottom; and the Fountain that fed it was no other than

than a little Trench walled in on the Sides,
full of filthy Water. P. 146.

VER. 12. *Fast by, or fast beside*, signifies close by, or near to. We read in *Spenser's Fairy Queen*, B. II. Can. 5. 10.

*And fast beside there trickled softly down
A gentle Stream.*

And again, Cant. 7. 21.

And fast beside him sat tumultuous Strife.

Likewise in the first *Psalms*, translated by *Sternhold*, we have,

*He shall be like the Tree that grows
Fast by the River's Side.*

See also our Author's *Ild. B. V. 725*:

VER. 15. The *Aonian Mount* is *Helicon*, a celebrated Mountain in *Bæotia*, (between Mount *Parnassus* and the City *Thebes*) sacred to the *Muses*. The ancient Inhabitants of *Bæotia* were called *Aones*, from *Aon* the Son of *Neptune*, who is said

to have settled there, after he was banished from *Apulia*. We have *Aonius Vertex* in *Virgil*, in *Georg.* III. 10.

VER. 17. This Invocation of our Author is truly *Christian*. It is probable he had 1 *Cor.* iii. 16, 17. and vi. 19. in his View when he writ it. Too many of our modern Poets call upon fabulous Deities, *Apollo*, and the *Muses*. Sir *Richard Blackmore* has followed a better Pattern, in the Beginning of his *Creation*.

*While I this unexampled Task essay,
Pass awful Gulphs, and beat my painful Way,
Cœlestial Dove! divine Assistance bring,
Sustain me on thy strong extended Wing.*

VER. 50. Why *nine* Days and Nights? I am of Opinion, that *MILTON*, when he writ this, had the Plague (that ravaged the *Grecian* Camp, according to *Homer*, for *nine* Days together) in his View; from whence he has nobly improved upon the *Greek* Poet's Invention, as well as in the Story of precipitating *Lucifer* from Heaven, compared with that of *Vulcan*. Besides the Number *nine*, as well as *three* (being

ing thrice three,) is a *favourite* Number with the Poets: Thus in *Homer*, *Odyss.* XI. 376.

Καὶ Τίτυον ἰδὼν γαίης ἐρικυδέος ἕισον,
Κεῖμενον ἐν δαπέδῳ, ὃ δ' ἐπ' ἑνὲα κείτο πελεθεῖα.

*There Tityos large and long, in Fetters bound,
O'erspreads NINE Acres of infernal Ground.*

And *Virgil* in his *Æneis*, VI. 438.

*Fata obstant; tristiq; palus inamabilis unda
Alligat, et novies Styx interfusa coeracet.*

*But Fate forbids; the Stygian Floods oppose,
And with NINE circling Streams the captive
Souls enclose.*

See also *Hesiod's Theogonia*, *Ver.* 722.

VER. 63. If there was *no Light*, how could the *Darkness* be *visible*? This must be allowed to be a *bold Epithet*, yet, as applied by our Poet, it appears not only beautiful, but probable. There are some *daring* Expressions in the best of Poets, which though they may be justly found Fault with, yet they give us more *Pleasure* perhaps than

if they had been unexceptionable. However this Place is *corrected*, by our Author himself, at Verse 180, saying,

*Seest thou yon dreary Plain, forlorn and wild,
The Seat of Desolation, void of Light,
Save what the glimm'ring of those livid Flames
Casts pale and dreadful?*

Spenser expresses himself, on a similar Occasion, with great Propriety, when his Knight, in the *Fairy Queen*, enters into *Error's Den*.

*His glistering Armour made
A little glooming Light, much like a Shade,
By which he saw the ugly Monster plain.*

VER. 80. *Palæstine*, in a limited Sense, means only that Part of *Judea*, or the Land of *Canaan*, which lay along the *Mediterranean* Sea, from *Gaza* Southward, to *Lydda* Northward; but it is often used (as here) for the whole Country inhabited by the *Israelites*, or *Jews*; being bounded on the North by *Syria*, on the South by *Egypt*, on the East by *Arabia* the Stony, and on the West by the *Mediterranean* Sea. It was

was anciently possessed by the *Philistines*; and the Name seems to be formed from the Hebrew Name *Philistiim*, as if it should be written *Philistina*.

VER. 81. *Beelzebub*, or rather *Baalzebub*, as it is written 2 *Kings* i. 2. signifies the Lord of the Fly. We are told it is a Punic Word, pronounced *Bel* by the *Assyrians*, *Belos* in *Greek*, and *Belus* in *Latin*. Some Authors suppose, that he was called the Lord of the Fly, because the Inhabitants of *Ekron* worshipped the Beetle, a great Sort of Fly; which Worship perhaps they borrowed from their superstitious Neighbours, the *Egyptians*; for *Pliny* says, (Nat. Hist. xxx. 11.) *Ægypti magna pars scarabæos inter numina colit*: A great Part of *Ægypt* worships Beetles, among their other Deities. In the New Testament, the Jews seem by *Beelzebub* to mean *Satan*, the Prince of the Devils. See *Matt.* xii. 24, 26. But *MILTON* here makes them different Powers. It is probable also that the Prophet *Isaiah* alluded to this superstitious Worship of the *Egyptians*, where he says, *The Lord shall hiss for (or at) the Fly, that is in the uttermost Parts of the River of Egypt*,

gypt, vii. 18. And *Jerome*, in his Comment upon this Place in *Isaiab*, says, *Muscas autem Ægyptios vocat, propter sordes idololatriæ*, i. e. *He calls the Egyptians Flies, because of their filthy Idolatry.*

VER. 87. *Myriad* is a Greek Word, signifying Ten Thousand, derived from μυριοι, denoting sometimes the same as *Myriad*, and sometimes an infinite Number. Thus we have μυριας λογας, i. e. *ten thousand Words*, 1 Cor. xiv. 19. And in *Jude*, v. 14. what our Translators render, *The Lord cometh with ten Thousands of his Saints*, in the Original it is εν μυριασιν αγιας αυτου, i. e. *The Lord cometh in his holy Myriads.* *Hesiod*, in his Works and Days, v. 250. by a Synecdoché, puts μυριοι, *ten Thousand*, a certain Number for an uncertain. In this Sense MILTON uses the Word *Myriads*.

VER. 115. I am doubtful how MILTON in many Places scanned his Verses, to make them consist of just *ten* Syllables. In this Line, if *an* were left out, and *Ignominy* accented as it is usually pronounced, the Verse would be correct and smooth.

But

But as it now stands, we must read it *Ignomy*, to preserve the Harmony and proper Measure. In many Lines also, the *last Syllable* seems to be redundant, and in reading must be lost or cut off; frequent Instances hereof occur; particularly see in this Book, *ver.* 102, and 174, and

VER. 129. *Seraphim* is an *Hebrew* Word, that comes from a Root (שרפ) *Saraph*, signifying to burn, or to be in a Flame. *Seraph* is the singular Number, and *Seraphim* the Plural; so that it is unnecessary to add the Letter *s* to it, as we find our Translators have done in *Isaiah* vi. 2, 6. In like Manner, *Cherub* is singular, and *Cherubim*, and not *Cherubims* is properly the Plural; tho' our Translators, in all Places where that Word occurs, write *Cherubims*. The *Jewish Cabalists* make the *Seraphim* the highest Order of Angels, and the *Cherubim* to be the next in Order to them.

VER. 149. *Thrall* is an old *Saxon* Word for a Slave, Man or Woman; we find frequent Instances of it in our ancient Poets:

My

*My Servant Wench that is my Thrall by Right.
Which from mine Hous was stolen on a Night.
Chaucer's Dr. of Phisickes Tale.*

*The wretched Woman whom unhappy Hour
Hath now made Thrall to your Commandement.
Spenser's Fairy Queen.*

VER. 199, &c. *Briareos*, or *Briareon*, or *Briareus*, is a fabulous giant of great Antiquity. *Hesiod* makes him the Son of Earth and Heaven (Γαιης τε και Ουρανου. Theog. 147.) *Homer* says, he is called by the Gods *Briarewn*, and by Men *Aegæwn*. (*Iliad*. I. Ver. 403.)

Ον Βριαρων καλεουσι θεοι, ανδρες δε τε παντες
Αιγαιων: i. e.

Whom Gods Briareus, Men Ægæon name.

This Monster is said to have had an hundred Arms, and fifty Heads. See *Virg. Æneid* X. 565.

Typhon, or *Typhæus*, is another of the fabulous Giants. *Hesiod*, in his *Theogonia*, makes him to be the Son of the Earth and *Tartarus*, and, in his Description of him, gives

gives him a hundred Serpents Heads. *Ho-*
mer says, he had his (ἐὺνας) Bed, or Den,
 in *Arima*, a Mountain in *Cilicia*, (*Iliad.*
 II. 290.) which was not far from *Tarsus*,
 the Metropolis of that Country. But a-
 bout this Monster's Bed, or Den, there is
 a Dispute amongst the Critics. See *Dickin-*
son's Delphi Phœnicizantes. *Diodorus Sicu-*
lus (disregarding the Fable) says, (Book I.
 S. 1.) that *Typhon*, a Man of a most savage
 unjust Nature, was the Brother of *Osiris*,
 King of *Egypt*; whom he, with twenty-
 six of his Accomplices, murdered: But
 that *Isis*, the Widow of *Osiris*, by the
 Assistance of her Son *Horus*, caused *Typhon*
 to be put to Death. He farther adds, that
 the *Egyptians* relate, that it was in the
 Time of the aforesaid *Isis*, that those Mon-
 sters with many Heads and Arms, &c. and
 termed *Giants* by the *Greeks*, appeared in
 the World; who were probably so repre-
 sented, by Reason of their many and mar-
 vellous Exploits.

Leviathan is an *Hebrew* Word, com-
 pounded of *Leviath* (from the Root לָוִי
Lavia) joined together, and *Than* a great
 Fish. Some Interpreters take it to be the
Whale; and *MILTON* seems here to under-
 stand

stand it so ; for there are no *Crocodiles* on the Coast of *Norway*. See *Pontoppidan's* History of *Norway*, who speaks of a huge Fish in the Northern Seas ; he takes it to be *Leviathan*. But *Bochart* uses many Arguments to prove it to be the *Crocodile* ; And *Job's* Description of *Leviathan* (Chap. 41.) agrees very well thereto. In a figurative Sense, *Leviathan* is taken for *Satan*, the old Serpent, or infernal Dragon.

VER. 232. *Pelorus* is one of the three noted Promontories, in the Island of *Sicily*, not a great Way from Mount *Ætna*. It is now called *Faro de Messina*, and is divided from *Italy* by a narrow Sea, about three *Italian* Miles over. Its Situation, being subject to *blustering* Winds, is taken Notice of by *Dionys. Periegetes* in this Line, which perhaps our Author might have in View, when he was writing this Description of it.

Ἠνομοεσσα Πελωρίς ἐς Ἀυσονίην ὄρουσα.

Ver. 472.

*Torn by rude Winds, does high Pelorus stand,
And daring, looks o'er the Ausonian Strand.*

VER.

VER. 266. *Oblivious*, in this Verse, does not seem to be a proper Epithet; for by *oblivious Pool*, we naturally understand the River *Lethé*, which our Author himself, in the next Book, (Ver. 582.) places at a great Distance from the *four* infernal Rivers, that run into the burning Lake; and he told us before, (Ver. 52.) that his Associates

Lay vanquish'd, rolling in the fiery Gulph.

Our Poet also represents *Lethé* as a slow, and silent Stream; but his Companions, he tells us (Ver. 76.) were overwhelmed

With Floods and Whirlwinds of tempestuous Fire.

Which Words by no Means comport with his Description of the *oblivious Pool*.

VER. 288. The *Tuscan* Artist here alluded to is *Galileo Galilei*, who was born at *Florence*, Anno 1563. He was a curious Mathematician, and by the Help of (then) newly invented Telescopes, made various Discoveries in the *cœlestial Bodies*. And as *Fesolè*, (the ancient *Fesulæ*) which stands
C on

on a Hill; and *Valdarno*, or the Vale through which the River *Arno* flows, were nigh to *Florence*, it is probable *Galileo* might make some of his astronomical Observations in those Places. For *Fesolè*, the *Italians* write the Name, *Fiesoli*; which false Spelling might be committed by *MILTON's Amanuensis*, and so let pass, as he himself could not see to correct such Mistakes.

VER. 294. As *MILTON* was well acquainted with the *Italian* Tongue, it is very probable he observed their Orthography in writing this Word *Ammiral*. The *Italian* is *Ammiraglio*, which has a smother, and indeed a more poetical, Sound than *Admiral*; besides, there is a Novelty in the Appellation, which our Author frequently affects, and yet uses with Judgment.

VER. 303. *Vallombrosa* signifies a shady Vale; a Valley, in which a great Number of Trees grew: *MILTON*, during his Stay about *Florence*, when he was in *Italy*, without Doubt took Notice of these Places, which he has so happily introduced into his Poem.

VER.

VER. 305. *Orion* is a remarkable Constellation in the Southern Hemisphere, consisting of eighty Stars. Astronomers have observed, that when he *rises* or *sets*, he occasions very tempestuous and wet Weather. *Aristotle* says, (*Prob. Sect. 26.*)

Ὀρίων ἀνατελλεῖ ἐν ἀρχῇ ὁπώρας, δύει δὲ χειμῶνος.
i. e. *Orion rises in the Beginning of Autumn, and sets in Winter.* This Rising of *Orion* is remarked by *Hesiod*, as the proper Time for the Beginning of the Vintage. (*Works and Days, Ver. 607.*)

*Soon as Orion, and the Dog, are seen
In Heav'ns high Arch, and rosy-finger'd Morn
Is bright'ned by Arcturus' shining Rays,
Begin, O Perseus, then to pull thy Grapes.*

In *Virgil*, he is called *nimbosus*, and *aquosus Orion*. *Horace* expresses himself to the same Purpose. (*Book III. Od. 27.*)

*Sed vides, quanto trepidet tumultu
Pronus Orion.*

*But see ! Orion's setting Star
Portends a mighty Tempest near.*

The Constellation *Orion* is painted upon the celestial Globe, as girt with a Sword, and holding a Club in his Hand.

VER. 307. MILTON here supposes *Bu-siris* to be the Name of the King of *Egypt*, who was drowned in the Red-Sea, when he pursued the *Israelites*; but this is a Supposition that has no true Foundation in History. In the first Place, *Strabo* says, (*Lib. 17.*) that the *Egyptians* never had any King or Tyrant, called *Bu-siris*. And secondly, it is very uncertain what the proper Name of that *Pharaoh* was, who was drowned in the Red-Sea. *Josephus* says, (*Jew Antiq. Lib. 8.*) that *Pharaoh* in the *Egyptian* Language signifies *King*; and that all the Kings of *Egypt*, from *Minaus* the first Founder of *Memphis*, to the Days of *Solomon*, (for the Space of 1300 Years) were called *Pharaoh*; which was the Title of their Office or Power, but that they had particular proper Names besides. Bishop *Usher* calls the *Pharaoh*, who expelled the *Israelites*, *Amenophis*; but others give him different Names, as it is usual, where there is no Certainty. Our Poet uses *Chivalry* in this Place to denote what we now call *Cavalry*,
i. e.

i. e. Warriors on Horseback, a Body of Horse in an Army. But in our ancient *English* Writers, that Word commonly denotes the Feats of *Romantic Knights*. Thus we find in *Spenser*.

*Her Mate he was, a jolly youthful Knight,
That bore great Sway in Arms and Chivalry.*
Fairly Q. B. IV. Canto I. 32.

And in *Chaucer's* *Romant of the Rose*,
*There had he done great Chivalrie
Through his Vertue, and his Maistrie.*

VER. 339. *Amram*, of the Tribe of *Levi*, was the Father of *Moses*, *Aaron*, and *Miriam*. He died in the 137th Year of his Age. See *Exod.* vi. 20.

VER. 348. *Sultan* (or *Soldan*) we are told is a *Persic* or *Arabic* Word, signifying a King, Prince, or Lord; and is derived from a *Hebrew* Root, that denotes *to bear Rule*. It is the usual Appellation of the *Grand Seignior*, or Emperor of the *Turks*; which Title began first to be in Use in the tenth Century.

VER. 353: *Rbene* and *Danaw*, two Rivers of *Germany*, are now usually written *Rhine* and *Danube*. But our Poet follows the *German* Orthography, who write them *Donaw* and *Rhein*. Our Author's Incorrec^tness in Spelling, in some Words, may be owing to those, who writ as he pronounced; he himself not being able to see their *Errors* in that Respect. Here also he alludes to the Swarms of *Goths* and *Vandals*, who spread themselves Southward, into many Countries, from the second to the sixth Century.

VER. 392. *Moloch*, or *Molech*, for the Words are written both Ways in our Translation of the Bible (see *Levit. xx. 3.* and *Amos v. 26.*) was properly the God of the *Ammonites*. With Regard to the Etymology of the Word, it signifies a *King*, (from מלך he reigned) but whether by that was meant the *Sun*, or *Saturn*, Commentators are not agreed. We are told, the *Rabbins* represent this Idol by a vast hollow Image of Brass; in which those Children, who were offered to *Moloch*, were scorched to Death, having a Fire made under it for
that

Purpose. The *Jews* worshipped this Idol in the Valley of the Sons of *Hinnom*, (see *Jer.* xvii. 31.) called also *Tophet*, from תוף, a Drum; loud Music being made there, that the Children's Cries might not be heard by their Parents. The Ending of *Hinnom*, (as it is both in the original *Hebrew* and the *Septuagint*) in some Editions is here changed into *non*; that ought to be remarked as a Fault.

Nisroch (2 *Kings* xix. 37.) seems by some to be derived from the *Arabic* نِسْرُوح, *be helped*. *Dicere licet, sub nomine Nisroch latere Heroem, sive principem gentis Assyriæ, qui ob egregia facinora, in hostes edita, honores divinos post mortem sit consecutus.*

Mulleri Observat. Philolog.

VER. 397. This *Rabba* is written *Rabbah*, and *Rabbath*, in our Translation of the Bible; (see *Deut.* iii. 11. and 2 *Sam.* xii. 26.) It was situate near the Source of the River *Arnon*; about 200 Years before the Birth of Christ, it's Name was changed to that of *Philadelphia*. It was a famous City, being the Capital of the *Ammonites*, from the Time of *Moses*. *Basan*, or *Bashan*, (see *Deut.* iii. 1-) is all that Country beyond

beyond *Jordan*, that was given to the half Tribe of *Manasseh*, and lay North of the Tribe of *Reuben* and *Gad*, extending as far as Mount *Hermón*.

VER. 406, &c. *Chemos*, or *Chemosh*, (see 1 *Kings* xi. 33.) was the God of the *Moabites*, and also acknowledged as such by the *Amorites*, as appears from *Judges* xi. 24. We do not find that the *Israelites* worshipped *Chemosh*, till *Solomon* built an high Place for him on the *Mount of Corruption*, (see 2 *Kings* xxiii. 13.) which our Author calls the *opprobrious Hill*, (Ver. 403.) and the *Hill of Scandal*, (Ver. 416.) and the *offensive Mountain*, (Ver. 443.) for the original Hebrew Word *Maschith* is rendered by the different Names of *Corruption*, *Offence*, or *Scandal*. Our Poet indeed, as well as some other Writers, makes *Chemosh* to be the same with *Baal-Peor*, to whom the *Israelites* joined themselves while they abode in *Shittim*, (see *Numb.* xxv. 1.) but about this Commentators are not agreed. Some Interpreters take *Chemosh* for the *Sun*; others for *Bacchus*; others for *Thammuz*, or the *Adonis* of the *Assyrians*; by which, *Macrobius* says, is meant the *Sun*.

See,

Seon, and *Esebon*, are here written according to the *Greek Orthography*, (*Σουβων* and *Εσβων*) which, in our Translation, are *Sibon* and *Heshbon*. This different Way of Spelling Words seems to imitate the different Dialects of the *Greek Poets*, and makes an agreeable Variety. The Vines of *Sibma* are spoken of by the Prophet *Isaiah*, xvi. 8. *Jerome* says, that *Sibma* was but about five hundred Paces from *Heshbon*; (which can hardly be well understood of two Cities;) and that they with *Fazer*, and *Elealeh*, were once (*validissimas Urbes*) very strong Cities.

VER. 411. The *Asphaltic Pool*, or *Lake*, is not mentioned in the Scriptures by this Name, but it is there called the *Salt-Sea*, *Gen.* xiv. 3. being bounded on the North by the large Plains of *Jericho*. It is supposed to be turn'd, from a pleasant Plain, into a dismal Lake, at the Destruction of *Sodom* and *Gomorrhah* which stood there. Thus *Reland*, in his *Palæstina*, (Pag 354.) says, *Vallis Siddim evasit mare mortuum, ἀφανομένη, et aquis tecta*, i. e. The Valley of Siddim became a dead Sea, disappearing, being covered with Water. *Josephus* says,

it

it is about 37 Miles distant from *Jerusalem*. *Sandys*, who travelled thither in the Year 1611, says "It nourisheth no living Creature; and is so extreme salt, that what-ever is thrown into it, does not easily sink." It is *seventy* Miles in Length, and *sixteen* over; into which the River *Jordan* runs, and is there lost, without any apparent Increase to the Lake. Though it be so large as abovementioned, yet *Milton*, by the Figure *Meiosis*, gives it the diminutive Name of a *Pool*, for which Liberty we have Examples in the best of Poets. Thus *Virgil* puts *gurgues* for the open Sea, *Lib. I. v. 122.*

Apparent rari nantes in gurgite vasto.

Where the Epithet *vasto* is judiciously added, which *MILTON* has not so happily expressed.

VER. 446. *Thammuz* (or *Tammuz* as our last *English* Translation has it, *Ezek. viii. 14.*) is supposed to be the same as the *Greek Adonis*. For the Fable relates, he was slain by a wild Boar in the Mountains of *Lebanon*, out of which the River *Adonis* rises, whose Water once a Year seemed to be

be of a bloody Colour, to which MILTON alludes in these Words,

——— *Ran purple to the Sea.*

As *Thammuz* was peculiarly worshipped by the *Moabites*, perhaps that Worship might be in Honour of their Founder, who had an incestuous Origin from *Lot*, as *Adonis* had from *Myrrha*; in this Circumstance there is a near Similitude between them. *Sandys*, in his Comment upon the tenth Book of *Ovid's Metamorphoses*, says, “Not only the *Phœnicians*, but the House of *Judah*, (see *Ezek. viii. 14.*) worshipped the Sun under the Name of *Tammuz*, the same with *Adonis*,” for *Adon* (אֲדֹנִי) in *Hebrew* signifies *Lord*, i. e. the Chief of the Planets. Some are of Opinion that *Tammuz*, *Chemosh*, *Baal-Peor*, and *Adonis*, are only different Names for the same false Deity. The *Sun* was anciently worshipped by many Names; and so was also the *Moon*; particularly by that of *Ashtoreth*, or *Astarte*. (Ἀστάρτη, ἢ παρ’ Ἑλλήσιν Ἀφροδιτη λεγομένη; θεὸς Σιδωνίων. *Suidas.*) See *1 Kings xi. 5.* *Ashteroth*, in the plural Number in *Hebrew*, signifies *Flocks*; by which Word sometimes the *Moon and Stars* are denoted.

VER.

VER. 464. The five principal Cities of the *Philistines*, as they lay along the Coast of the *Mediterranean Sea*, from North to South, were *Gath*, *Ekron* or *Accaron*, *Ashdod* or *Azotus*, *Ascalon*, and *Gaza*. Here observe, that *Accaron* (*Ἀκκαρων*) and *Azotus* (*Ἀζωτος*) are the *Greek* Names of those two Cities, which the *Hebrews* call *Ekron* and *Ashdod*. Our Poet, to diversify his Stile, makes Use of the Names of Places, sometimes in one Language, and sometimes in another. In *Gaza* and *Ashdod* particularly, the *Philistines* worshipped an Idol, called *Dagon*. (See 1 *Sam.* v. 3.) Some derive that Name from the *Hebrew* Word *Dag*, (דג) which signifies a Fish; and describe that Idol, as having the upper Parts of a *Man*, and the lower of a *Fish*; but there is Nothing in Scripture, that favours that Description. Others form it from the *Hebrew* *Dagan* (דגן) *Bread-Corn*, making him the Deity of Corn and Tillage, like *Ceres* amongst the ancient *Romans*.

VER. 467. *Rimmon* is the Name of a *Syrian* Idol, particularly worshipped at *Damascus*. See 2 *Kings* v. 18. And as *Rimmon*

mon in *Hebrew* signifies something that is *high*, or elevated, some suppose the *Sun* is thereby designed; others *Saturn*, as being the highest of the Planets. There is no Certainty in these Conjectures; for *Rimmon* is not found mentioned, in any ancient History, but in this Place. *Damascus* is perhaps the most ancient City in the World, that is now standing, and retaining its first Name; for it was in being in *Abraham's* Time, above 3600 Years ago. *Josephus* says (*Antiquitat. Lib. I.*) that *Damascus* was built by *Uz* the Son of *Shem*, and Grandson of *Noah*. *Hoffman*, in his Lexicon, gives *Damascus* the superlative Epithets of *antiquissima*, *ditissima*, *et clarissima*.

VER. 478. *Osiris* is said to have been a King of *Egypt*, and *Isis* his Queen, and *Orus* or *Horus* their Son; who after their Deaths had divine Honours paid them, on Account of the many *Inventions* and *Improvements*, which they were the Authors of, for the Benefit of Mankind in general, and their own Nation in particular. They are supposed to have been worshipped under the Likeness of an *Ox*; and it is believed, that from thence the *Jews* learned the idolatrous

D Worship

Worship of the *Golden Calf*, first made in the Wilderness by *Aaron*, (see *Gen. xxxii.*) and afterwards set up by *Jeroboam*, in *Dan* and *Bethel*, 1 *Kings* xii. 29. *Lactantius* says, that the *Hebrews*, growing wanton, embraced the profane Rites of the *Egyptians*, and paid divine Honours to the *golden Head of an Ox*, (*Lib. 4. de vera Sapientia,*) and in another Place he tells us, that the *Egyptians* were the first who adored the celestial Bodies.

VER. 490. *Belial* is not the Name of any particular Idol, for our Poet says,

————— to him no Temple stood,
Or Altar smok'd.—————

But it rather denotes a wicked ungovernable Spirit, that rules in the Hearts of vile and abandoned People. (See *Judg. xix. 22.*) Thus the wicked Sons of *Eli* were called *Sons of Belial*, on Account of the abominable Crimes, which they committed in their sacred Office. The *Hebrew* Word signifies *useless, unprofitable*; and the *Septuagint* render it by *παράνομος, lawless*, and *λοιμός, pestilent*. In the New Testament it seems to be put for *Satan, or the Devil*. 2 *Cor. vi. 15.*
Suidas,

Suidas, in his Lexicon, says, Βελιας, τῇ ἰβραίων φωνῇ, τὸν ἀποστατὴν δηλοῖ, i. e. *Beliar*, (or *Belial*) in the Hebrew Tongue, signifies the *Apostate*, or *Rebel*.

VER. 502.

———— *Flown with Insolence and Wine.*

MILTON uses the Participle *flown* here, in the same Sense as we do *flushed*. They are both derived from the Latin Verb *fluere*, to *flow*, and, by a Metaphor, to be *full of*, to *abound*. Thus Vell. Paterculus says, *Otiac mollitiis fluens*, i. e. *flowing*, or *dissolved*, in *Indolence* and *Effeminacy*. So also the Phrase, a Land *flowing with Milk and Honey*. *Exod. iii. 8*. In the same Manner we use *flushed* and *flush*; as *Flush of Money*; *flushed with Success*, &c. *Flown* appears to be more regularly formed from the original Verb than *flushed*; and yet it is not now so much in Use.

VER. 508. *Javan* was one of the Sons of *Japhet*, (*Gen. x. 2.*) from whom it is supposed the *Ionians* (the ancient, if not the first Inhabitants of *Greece*) descended. *Olympus*, which gives the Title of *Olympian*

to *Jupiter*, the supreme God of the *Grecians*, is a Mountain between *Thessaly* and *Macedonia*, of an exceeding great Height, so that the Top of it was taken for Heaven, and the Residence of the Heathen Deities. Our *English Homer* speaks of it thus,

———— *Where old Olympus shrouds
His hundred Heads in Heav'n, and props the
Clouds.* Iliad I. 648.

But his Expression of *props the Clouds*, is far from being just; neither does his Original countenance it; for, according to the Testimonies of the ancient Poets, the Top of *Olympus* was far above the Clouds where every Thing was fine and serene, as becoming the Abode of the *Celestials*. *Lucan* says, (*Lib. I.*)

———— *Nubes excedit Olympus.*

And *Claudian* is very circumstantial in these Lines,

*Celsior exurgit pluviis, auditque ruentes
Sub pedibus nimbos, et rauca tonitrua calcat.*
De Consulatu. Man. Theod.

*High o'er the Clouds his Head Olympus rears,
And bellowing Storms below, and Thunder hears.*

In

In the *Scholia* likewise, that go under the Name of *Didymus*, (*Iliad* I. v. 420.) it is observed, that the Parts of *Olympus* that are below the Clouds are covered with Snow; but that the Top was far above the Clouds, (*ὑπερφερον καὶ ὑπερνεφον*) and not subject to Rain, Snow, or Wind.

VER. 517. *Delphi*, a City of *Phocis* in *Greece*, situate on Mount *Parnassus*, was very famous for the Oracle of *Apollo* there. *Strabo* says, it stood on the South Side of *Parnassus*, in the Form of a Theatre, about sixteen Furlongs in Circumference. (*Lib. 9.*) — *Pausanias* says, that the Temple, that subsisted in his Time, consecrated to *Apollo*, was built by *Spintharus* of *Corinth*, at the Charge of the *Amphyctyons*, or Descendants of *Deucalion*. (*Lib. 10.*) It is very surprising, that the World should be deluded so long a Time (at least twelve hundred Years) by the pretended Oracles of this *Apollo of Delphi*; for, according to *Pausanias*, *Olen*, who lived before the Destruction of *Troy*, invented hexameter Verses for the said Oracle. But it is agreed on all Hands, that he ceased to give Answers, about the Time of the Birth of *Jesus*

fus Christ. MILTON gives Mount *Par-*
nassus, by Way of Contempt, the dimi-
nutive Name of *Delphian Cliff*.

DODONA was a City of *Épire* near *Thes-*
saly; and hard by the City was a Forest of
Oaks, wherein stood a very ancient Tem-
ple of *Jupiter*, whose Oracles were deli-
vered by Prophetesses, in the same Manner
as Priestesses uttered those of *Apollo at Del-*
phi. It is remarkable, that the Women
of those Times could keep those deceitful
Juggles a *Secret* for so many Ages, without
discovering them upon some Pique or other
provoking Occasion; unless we suppose
them all *really possessed* and deluded.

The CELTÆ were very ancient Inhabi-
tants of some Parts of *France*, and also of
Spain, and there called *Celtiberians*, six
hundred Years at least before the Birth of
Christ. They are supposed to be the Peste-
rity of *Gomer*, the Son of *Japhet*, and that
our ancient *Britons* were descended from
them. *Lucan* mentions them in the Be-
ginning of his fourth Book :

Profugique è gente vetustâ
Gallorum Celtæ miscentes nomen Iberis.

*Nor wanted then the Celtiberians bold,
Who draw their long Descent from Celtic
Gauls of old.* Rowe.

Some derive the Name *Celtæ* from a Hebrew Word signifying *Saffron Colour*, or *Yellow*, the Hair of their Heads being generally of that Hue, as *Strabo* observes, calling them *ξανθοτριχες*, *yellow haired*.

VER. 531. *Then strait commands—*
I find this Line thus written in all the Editions of *PARADISE LOST* that I have seen. *Straight* properly signifies *not crooked*, and *strait*, *narrow*. And when it denotes *immediately*, it is more correctly spelled *straight*, or *straightways*; thus in the Wedding of *Tame* and *Isis* in *Camden*, translated by *Dr. Kennet*, we have these Lines.

*And when she dies (if Goddesses can die)
May I straight fail, and be for ever dry.*
P. 175.

So likewise in *Spencer's Fairy Queen*, B. III. Canto XII. 44.

Straight he upstart from the loathed Layes.

See also *Mark* i. 10, 26.

VER.

VER. 532. *Clarion*, a Sort of Trumpet, that gives a very shrill Sound. It comes from the *French* Name *Clairon*. I believe we have no Instrument so called now; and that it is only to be found in our old Writers, or those that imitate them in their antique Appellations. It is the same in *France*, for *Richelet*, who writ his Dictionary fourscore Years ago, says, *Ce Mot n'est pas fort usité*, i. e. *was not much used* in his Time. *Spenser* writes of it, as giving a musical, rather than a shrill Sound, and as if it were an Instrument different from a Trumpet.

With Shawns, and Trumpets, and with Clarions sweet. *Fairy Q.* B.I. Can. 12, 13.

But Dr. *Newton* gives an Instance from *Fairfax* of Clarions having a shrill Sound: *When Trumpets loud, and Clarions shrill were heard.*

VER. 534. *Azazel* is the *Hebrew* Name of what we call in *English* the *Scape Goat*. See *Levit. xvi. 10*. The Meaning of the *Hebrew* Word *Azazel*, is the *Goat that goeth away*. But the Commentators are not agreed

greed about the Signification of the Expression, *Let him go for (or to) the Scape-Goat* (שִׁינִיחַ) *into the Wilderness*. Some think, that by *Az-azel* we are to understand the *Devil*. In this Sense MILTON takes it. Others make it a craggy Mountain, or a Precipice. The former Opinion seems to be the more general, for that the *Scape-Goat* was supposed to go laden with the Sins of the People to the *Devil*. Besides, the *Jews* had a Notion that the impure Spirits, or Devils, appeared in the Shape of *He-Goats*. Thus in *Levit. xvii.* 7. what we have translated, *Sacrifices unto Devils*, is, in the *Hebrew*, (לְשִׁטְעוֹן) to *He Goats*, or *hairy Monsters*. The *Septuagint* say παρανοιας, to *Vanities*; *Castellio* renders it (*Satyris*) to *Satyrs*. The Reason why MILTON made Choice of *Az-azel* for the chief Standard-bearer of the infernal Legions, seems to be taken from a traditional Notion of the *Jews*, who made *Az-azel* one of the four Ensigns that led the Host of fallen Angels. *Hoffman*, in his Lexicon, says, *Hebræi unum ex quatuor daemonum antesignanis Azazelem faciunt.*

VER.

VER. 546, 548. By *orient Colours* the Poet probably means *bright and shining*, such as appear in the eastern Sky, in a pleasant Morning about Sun rise. In like Manner hereafter our Author uses the Phrases *orient Beam*, and *orient Pearl*.

Serried is derived from the French Word *serré*, close joined together. Thus *Vaugelas*, in his *Quintus Curtius*, has this Expression. *Un Corps d'Infanterie serré dans ses Rangs*. However *serried* does not seem to be regularly formed from *serré* with the *Epenthesis* of the Letter *i*, and I do not find that any other of our *English* Poets has used or adopted this Word. Lord *Bacon*, in some of his Writings, has the Verb *ferr* in the same Sense; but I believe also, that it cannot be found any where else. Words, though coined by very great Men, will not always gain a *Currency* among the Learned. Even the Power of the *Roman Emperors* was limited here, as appears from several Instances in *Suetonius*. *Augustus Cæsar* himself, as well as he was beloved, could not make *Baceolus* pass current for a *Fool*; nor *Vacerrosus* for a *Madman*.

VER.

VER. 550. *Doric* Mood or Music, which was invented and used by the *Dorians* (ancient Inhabitants of some Part of *Greece*) and particularly by the *Lacedæmonians*, was tempered in such a Manner with Gravity and Mirth, that rendered it fit for the Business of *Religion* and *War*. *Plutarch* tells us (περί μουσικῆς) that *Plato* was excellently skilled in Music; but that he preferred the *Dorian* before all others, because there was a Majesty, and something (πολυ το σεμνον) very venerable in it. A Harmony extremely suitable for warlike and solemn Affairs. To this *Doric* Harmony the Ancients opposed the *Ionic*, as being chiefly adapted to soft and wanton Airs.

VER. 550. The *Phalanx* was a large, square, compact Body of Foot Soldiers, set close to one another, with their Shields joined, and their Spears laid cross-ways. It consisted usually of about 8000 Men; the Method thereof, we are told, was invented by the *Macedonians*. The *Phalanx* was well known before *Homer's* Time, as appears by these Words,

Ἄγχι

Ἀργεῖοι δ' ἰτερωθέν ἐκάρτυναντο φυλαγγας
 Τειχεὸς ἐντοσθεν. *Iliad* XII. 415. i. e.

*But on the other Hand, within the Walls,
 The Greeks made their embody'd Phalanx
 strong.*

VER. 577. *Phlegra* is the Name of a Plain in *Campania* in *Italy*, where the Giants are supposed to have made War against the Gods, as *Ovid* informs us, (*Lib. X.*) And *Sandys*, in his Comment upon that Place, says, "It lies between *Naples* and " *Puteoli*; that smoky Exhalations of a " sulphureous Smell arise out of the Earth, " which he had been an Eye-witness of." Others make *Phlegra* in *Macedonia*, or *Thessaly*, the Seat of the War between the Giants and the Gods. One Place seems to me as good as another for the Support of the Fable. *Phlegra* is derived from the *Greek* Verb φλεγειν, to burn.

VER. 580. This means our celebrated King *Arthur*, the Son of *Uther Pendragon*, a King of the ancient *Britons*, who lived about the Year 500. That he was attended by *British* and *Armoric* Knights, is probable.

bable. *Armorica* is an ancient Name for *Little Bretagne* in *France*. A great Number of his Exploits, as recorded by *Geoffry of Monmouth*, are undoubtedly fabulous.

VER. 583, &c. *Jousts*, or *Justs*, or *Justings*, were a sportive Kind of Combat, Man against Man, armed with Lances. It is derived from the *French Joute*, and that probably from the *Latin Justa*; which, in the corrupt Age of the *Latin Tongue*, was used for that Exercise, as being more just than the *Tournament*. Or perhaps, as *Spenser* writes the Word, *Giusts*, from the *Latin Gesta*, i. e. Deeds or Exploits. *Strype*, in his Survey of *London*, says, "Justs and Tourneaments lasted in
" *England* to the Beginning of the Reign
" of *Queen Elizabeth*, and that they were
" formerly practiced in *Cheap-side*, *Smith-*
" *field*, and the *Tilt-Yard* in *Westminster*,
" with great and royal Magnificence.

Aspramont (or *Aspremont*, as the *French* write it) is a Town of *Lorraine* in *France*; and *Montalban*, but more usually spelled *Montauban*, is a City of *France*, on the Borders of *Languedoc*. In *Latin* it is called *Mons Albanus*; and *De la Force* says, it is
E believed

believed that it took that Name from the great Number of Willow trees that grow thereabouts; *Alba* in the *Gascon* Tongue signifying a *Willow*. It is probable that these two last mentioned Places were noted for *Jufts* and *Tournaments* in some Romances, that *MILTON* might have read, and which I know Nothing of; for we are told, in the *Memoirs* of his Life, that he was a great Reader of such Books when he was young. See *Orlando Furioso*.

Trebisond was a City of *Cappadocia* bordering on the *Euxine Sea*, the reputed Country of *St. George*, the Patron and renowned Champion of *England*: Of whose Exploits we have a full, but really romantic and fabulous Account, in the History of the *Seven Champions* of Christendom.

Charlemain, or *Charlemagne*, otherwise called *Charles the Great*, was King of *France* in the eighth Century. His Zeal for the Christian Religion carried him into *Spain*, *Anno* 778, to fight against the *Saracens*, who were then possessed of several Places in that Country: Others came out of *Africa*; from *Biserta* particularly, a City of *Barbary*; and from *Marocco*. *Charlemain* gained a great Conquest over those Infidels; and

and his Army returning Home, laden with rich Spoils, was attacked in the Defiles of the *Pyrenees* by *Gascon* Plunderers, near *Fonterabia*, (which took its Name from *Fons rapidus* in *Latin*) where he had many of his bravest Officers killed, (whom *MILTON* calls his *Peerage*) and amongst them the famous *Roland* the King's Nephew. This Overthrow has been much celebrated in fabulous Histories. I think it must be owned that our Poet here has very oddly jumbled many distant Places together; Places in *Europe*, *Asia*, and *Africa*; but we may suppose, they are what occasionally occurred to his Memory, having met with them in his reading *Romances*.

VER. 596. In this beautiful Simile, the Phrase — *Shorn of his Beams*, is not the least Part of its Elegance. The Ancients made Use of the Verb *shear*, to *cut*, in many more Occurrences than we do now. Thus we have in *Spenser*, B. IV. C. IV. 33.

*The Rest of other Fishes drawn were,
Which with their finny Oars the swelling Sea
did shear.*

And again, B. V. C. V. 9.

Half of her Shield he shared quite away.

So in another Place,

An Eagle shears the subtile Air.

VER. 613. *Scath* comes from the Saxon Verb *ſcaðan*, to injure, hurt, or damage, as Dr. *Hickes*, in his Saxon Grammar, expounds it. And nearly allied thereto, in Sound, and Signification, is the Gothic *Skaithgan*, to hurt; and the Islandic *Scade*, Damage. In the same Sense we find it used by *Chaucer*:

*They would eftſoons do you Scath,
If that they might, late or rath.*

Romant of the Rose,

And also by *Spencer* in these Lines,

*Thenceforth more Miſchief, and more Scathe
he wrought,
To mortal Men, than he had done before.*

Fairy Q. B. VI. C. XII. 39.

VER. 642. The *Paregmenon* in this Line makes a pretty Jingle to the Ear, but I think it is not now approved of, by the Critics,

Critics, in *heroic* Poetry. We meet with such fanciful Allusions in *Ovid*, and others of the *Latin* Poets of the inferior Class, but I remember Nothing of that Kind in *Virgil*. Such little Turns are thought excusable in Pastorals, &c. *Spenser* says,

And Joys enjoy, that mortal Men do miss.
Novemb.

VER. 673. *Hicks* in his *Diſtionariolum Islandicum* explains *Womb* by *Venter* the Belly, (and not by *Uterus*) which is of the ſame Signification with the *Saxon Wamb*; and in ſome Parts of *Scotland*, the Belly is called the *Weam*, to this Day. In this Senſe, *MILTON*'s ſpeaking of the *Womb* of a Mountain in the *maſculine* Gender is not liable to any Exception. He repreſents the Mountain as a Monster, whoſe Bowels abound with metallic Ore, and whoſe Mouth,

Belch'd Fire, and rowling Smoke.

Which is a lively and poetical Deſcription of what the Author intended.

VER. 675. AS PARADISE LOST abounds with technical Terms, it is necessary they should be explained to the more unlearned Readers. In this Line the military Term *Brigad*, (or more properly *Brigade*, as the *French*, from whom we borrowed it, write it) is spoken both of the *Horse* and *Foot* in an Army. A *Brigade of Horse* consists of twelve Squadrons, of 150 Men in a Squadron, (i. e.) 1800 Men. A *Brigade of Foot* usually consists of about 5000.

VER. 678. *Mammon* is said to be a Syriac Word, and is of the same Signification with the Hebrew Word for *Substance* or *Riches*. MILTON's *Proseropœia* in this Place is countenanced by an Expression in holy Writ, viz. *You cannot serve God and Mammon*. *Matth. vi. 24*. Where *Mammon* is put for a Person. *Suidas*, in his Lexicon, explaining *Mammon*, says, μαμωνας, χρυσός, γηνός πλεόν, και ὁ περισσεύων ὑπὲρ τὴν χρεια. i. e. *Mammon is Gold, earthly Riches, superfluous and above what is needful*. *Spenser* likewise has given us a fine Description of *Mammon* and his Cave, which
MILTON

MILTON probably had read, and here alludes to. *Fairy Q.* Book II.

*God of the World, and Worldlings I me call,
Great Mammon, greatest God below the Sky.*

And again,

*And round about him lay on ev'ry Side
Great Heaps of Gold, that never could be spent;
Of which some were rude Ore, not purifide,
Of Mulciber's devouring Element,
Some others were new driven.*

VER. 694. We have no certain Account, nor even Tradition that I know of, what *Number* of Men, or *how long* they were employed in building the Tower of *Babel*, except we may give Credit to *El-macin*, an *Arabic* Writer, who says, that they were *three* Years in making Brick for it, and *forty* Years in building it. *Josephus* says, "The Height of it was to have
" been prodigious; but the infinite Num-
" ber of Labourers advanced it even beyond
" Imagination;" and he makes *Nimrad* the chief Author and Leader of the People in that mad Project. It does not appear, that there are now any Remains of the
Tower

Tower of *Babel* left, or that even the Place where it stood is known.

By the *Works of Memphian* (*i. e.* Egyptian) *Kings*, our Author doubtless means the *Pyramids of Egypt*. *Herodotus*, in his *Euterpé*, tells us, “ that ten Myriads, *i. e.* a “ hundred thousand Men were employed “ in building that of *Cheops*, for the Space “ of twenty Years.” But *Pliny* (*Lib. 36.*) 366000. Therefore I take these to be uncertain Traditions. Modern Travellers assure us that the principal one even now is 520 Feet high, and 682 Feet square at the Bottom.

VER. 718. *Alcairo*, more commonly called *Grand Cairo*, is the chief City of *Egypt*, situate on the Eastern Bank of the *Nile*. The *Turks* call it *Al-Caherah*, signifying, in the *Arabic Language*, the *Victorious*. As this City was not built till towards the End of the *tenth Century*, *MILTON* could not say with Propriety, that the God *Serapis* was there enshrined, as *Belus* was in the ancient *Babylon* in *Assyria*. It is probable our Author thought that *Grand-Cairo* was built upon, or near the Ruins of the ancient *Memphis*, and therefore might

might consider it as one and the same City.

VER. 728. We are told a *Cresset* is a large Lanthorn, or Beacon, set upon an high Pole. We find *burning Cressets* in *Shakespear*, but I am ignorant whence the Word is derived. *Sandys*, in his Translation of *Ovid's Metamorphoses*, Book XII. has this Line, —

Tears down a brasen Cresset stuck with Lamps.

The Latin is,

Lampadibus densum rapuit funale coruscis.

MILTON uses that Name here for a Lamp, which was fed, instead of Oil, with *Naphtha*, an unctuous inflammable Substance, that exudes out of the Earth in some Places; or is found floating on the Water of some Springs. *Asphaltus* likewise is a pitchy inflammable Matter, which is chiefly found swimming on the Surface of the *Asphaltic Lake*, called the *dead Sea*, in *Judea*, in the Vale where *Sodom* and *Gomorrhah* are supposed to have stood. *Naphtha* is formed from the *Hebrew* Verb נָפַח, *Naph*, signifying to drop, or trickle out. *Asphaltus* is

a *Greek Word*, derived of ἀσφαλτος, *I make firm, or strong*; it being used instead of Mortar made of Lime. *Pliny* says, (Nat. Hist. Lib. xxxv. 15.) *ita ferruminatis Babylonis muris*, the Walls of *Babylon* were made strong by that Kind of Cement.

VER. 740. *Mulciber* is another *Latin Name* for *Vulcan*, who in the heathen Mythology is reckoned the God of Fire, and the first Smith who wrought in Iron, and particularly made Thunderbolts for *Jupiter*. *Mulciber* is derived à *mulcendo*, (i. e.) à *molliendo ferro*, from making Iron soft and malleable. His Name amongst the *Greeks* was *Hephaistos*, and in *Hebrew* (as some suppose) *Tubal-Cain*; from which some learned Men are of Opinion that the Name *Vulcan* had its Origin; but if so, it is much the *Greeks* had not that Name before the *Romans*. The Likeness in the Sound is no Proof of the Justness of that Etymology. *Vulcan* is usually derived à *fulgore*, the Brightness of Fire, as if it were *Fulganus*. I shall here transcribe *Pope's Translation* of *Homer's Description* of *Vulcan's Fall* from Heaven; by which the Reader will more easily

easily discover the greater Beauty and Energy in this of MILTON.

*Once in your Cause I felt his matchless Might,
Hur'd headlong down from the etherial Height;
Toft all the Day in rapid Circles round,
Nor till the Sun descended touch'd the Ground;
Breathless I fell, in giddy Motion lost,
The Sinthians rais'd me on the Lemnian Coast.*

Iliad I.

Hobbes's Version is closer, and more according to the Original.

*I would have helpt you once, when by the Foot,
He threw me down to Lemnos from the Sky;
All the Day long I was a falling to it,
When more than half-dead taken up was I.*

VER. 756. *Pandæmonium* is a Word that seems to have been coined by MILTON, to express the general Rendezvous, or grand Council-house of the Devils. It is a Composition of *παν* all, and *δαίμωνιον* a Devil. The infamous *William Lauder*, in his Attempt to prove MILTON a notorious Plagiary, had fathered that Word upon *Mase-nius*; but he afterwards owned to Dr. *Newton*, that it was an Interpolation of his own. A more vile and insidious Insinuation, to destroy

destroy an Author's Character, was hardly ever propagated by any, who pretended to be a Member of the *Republic* of Letters. But he is now fallen under the Contempt and Odium that he has justly deserved.

VER. 765. *Painims* is a Word used by our old *English* Poets, signifying *Pagans* or *Heathens*. Thus in *Chaucer's Pyramus* and *Thisbe* we have,

*For old Painims, that Idols heried,
Useden tho in Fields to ben buried.*

And in *Spenser's Fairy Queen*,

'Gainst that proud Paynim King, that works
her teen. B. I. Canto XII. 18.

It appears by these Examples that *Paynim* is both a Substantive and Adjective; and is spelled three different Ways by these three Poets. If we suppose (what is most likely) that it is derived from the *French* Word *Païs*, i. e. *the Country*, the first Syllable ought to retain *ai*, or *ay*, in its Orthography.

VER. 769. *Taurus* is one of the twelve Signs of the *Zodiac*, through which the Sun

Sun passes once every Year. The Sun is in *Taurus* from the 19th of *April* to the 20th of *May*, in which Time Bees usually swarm. MILTON seems to have had both *Homer* and *Virgil* in his Thoughts when he composed this beautiful Simile of the Bees, in which there is a delicate Mixture of both their Sentiments. See *Homer's Iliad* II. 87. And in *Virgil's* fourth *Georgic*, we have these Lines in *Dryden's* Translation.

*The youthful Princes then, with proud Alarm,
Call out the ven'trous Colony to swarm;
Then first their Way through yielding Air they
wing,
New to the Pleasures of their native Spring.*

VER. 780. *Homer* is the first Writer who mentions *Pygmies*,

Ἀνδράσι πύγμαισι φόνον καὶ κῆρα φέρουσαι.

Iliad III. 6.

*The Cranes
To the Pygmæan Men bring Death and Fate.*

But MILTON seems here to follow *Pliny's* Relation, who says, that the *Pygmies*, not exceeding three Spans in Height, live on the farthest Part of the Mountains of *India*.

F

(*Nat.*

(*Nat. Hist. Lib. VII. 2.*) But *Aristotle*, in his *History of Animals, Lib. 8.* places them in the low Lands, in the upper Part of *Egypt*, and gives Credit to the Report, that there is such a Nation; (ὅτι γὰρ ἐστὶ τὸ το μῦθος; *for that, says he, is not a Fable.*) Yet it is more probable, that there never were any such People, and that it was from the first a mere poetical Fiction, unless *Apes* in some Countries were mistaken for Men. I know some learned Men translate the *Hebrew Word Gammadim* in *Ezekiel xxvii. 11.* by that of *Pygmies*. And *Jerome* in his *Commentaries* on that Place countenances that Version, explaining it by *Bellatores, & ad Bella promptissimi*; and deriving the Name *Pygmy* from *πυγμα*, which, in some *Greek Writers*, signifies *Fighting*: But in the *Septuagint* that Word is rendered *φυλακες* (i. e.) *Keepers or Guards*.

VER. 781. In this Expression of *Fairy Elves* there is what *Grammarians* call a *Redundancy*. *Fairies* and *Elves* denote the same Things. *Fairies* are supposed to be a Race of diminutive Spirits in human Shape, that herd together and play extraordinary Pranks in the Night-time; with which Sto-
ries

ries our Romances, and particularly *Spenser's Fairy Queen*, abound. Some tell us, they are of *Oriental* Extraction, and that the Histories of the *Arabians* and *Persians* mention them frequently, by the Names of *Peri*, and *Ginn*. Our *English Word Fairy* seems to be derived from the *Saxon Verb faran* to go, or gad about; from whence also we have our *Way-faring Man*. The Word *Elf*, or *Elfin*, is used in the same Sense as *Fairy*: Thus we have in *Spenser*, *Elfin Knight*, &c. *Elves* also come from the *Saxon Language*, in which they are called *Aelfenne*, i. e. Spirits. Our learned *Sherringham*, in his Book, *De Anglorum gentis origine*, P. 320, tells us, the ancient *Goths* had their *Elves*, or *Fairies*; from whom he supposes our foolish Stories of those fanciful Beings were handed down to us.

The End of the first Book.

BOOK II.

VER. 2. *Ormuz* is an Island of *Asia* in the *Persic* Gulph, with a City of the same Name. I do not observe that it was known by that Name either to the *Greeks* or *Romans*. It is, it seems, a very barren Island, and not above nine Miles in Circumference; and yet, while the *Portuguese* held it, was exceeding rich, (as here intimated by our Author) being the Place where all the Trade of the *Indies* was then transacted; but it is said to be but a poor Place now. (See *Compl. System of Geog.* Vol. II. P. 211.)

Ind, by the Figure *Apocope*, is put for *India*. *Spenser*, before *MILTON*, has that Word several Times, with others in the like Manner.

*As he had travell'd many a Summer's Day,
Through boiling Sands of Araby, and Ind.*

Fairy Queen.

Thus also we have in our old Singing Psalms, Sack for Sackloth.

*When they were sick, I mourn'd therefore,
And clad myself in Sack.* xxxv. 14.

VER.

VER. 44. MILTON very often contracts a Word of two Syllables into one without any *Apostrophe*. Nor is this Liberty peculiar to him ; others of our ancient Poets do the same. *Spirit* in this Line must be pronounced *Sprite*. So likewise in our old Version of the *Psalms*, is this Verse, xxxiv. 18.

*The Lord is kind, and straight at Hand,
To such as be contrite ;
He saves also the Sorrowful,
The Poor and meek in Sprite.*

Thus *Spenser* in the Beginning of his *Prothalamion* has *Spirit*, which must be pronounced in the same Manner, to preserve the Harmony of the Verse :

*Sweet-breathing Zephyrus did softly play,
A gentle Spirit, that lightly did allay
Hot Titan's Beams.*

The same Author sometimes spells it *Spright* ; at least I find it so in *Hughes's* Edition of his Works.

And standing long astonished in Spright.
Fa. Queen. B. VI. C. X. 17.

VER. 50. *Reck* is an old Word for Value, Care, Regard, &c. *Chaucer*, in his *Knight's Tale*, uses it in that Sense, as,

*Than recke I not, whan I have lost my Life,
Though Arcite winne her to Wife.*

And *Spenser* also in the following Verse :

*Charm'd, or enchanted, answer'd he then fierce,
I na whit reck, ne you the like need to reherse.*

F. Queen. B. I. C. iv. 50.

It is very likely that *MILTON* thought these obsolete Words gave his Poem a greater Air of *Antiquity*, and therefore the more venerable; at least they exhibit, being prudently chosen and inserted, an agreeable Variety.

VER. 69. The Adjective *Tartarean* (in Latin *Tartareus*) is formed from *Tartarus*, a Place which the Poets feign to be in the lowest Part of Hell. *Homer* says,

Τοσσον ἔσθ' αἰδέω ὅσον ἑρως ἐς ἀπὸ γαίης.

*As far beneath the Midst of Hell it lies,
As from the Earth, to the ethereal Skies.*

MILTON

MILTON is not satisfied with *common Sulphur* to be made Use of in the infernal Artillery, but rummages the most distant and horrid Place, where he thought that inflammable mineral Substance could be found. A less enterprising *Genius* for Poetry, would have been contented with a more obvious Epithet.

VER. 185. This *Asyndeton* of many Words, beginning with one and the same Letter or Syllable, has a *pretty Effect* upon the Ear of the Reader. We find frequent Instances of it, both in the Ancients and Moderns. *Spenser*, in his *Fairy Queen*, Book VII. Canto vii. 46. has this Line, speaking of Death,

Unbodied, unsould, unheard, unseen.

And in *Virgil* we have, *Lib. VI. v. 833.*
Neu patriæ validas in viscera vertite vires.

VER. 243. *Hallelujah* denotes a Song containing the Praises of God. It is composed of two *Hebrew Words*, *Hallelu*, praise ye, and *Jah*, an Abbreviation of one of the Names of God, to wit, *Jehovah*. We are told

told that *Jerom* first introduced the Word *Hallelujah* into the *Latin* Church-Service, it having been in Use in the *Jewish Synagogue*. In Reference to that Usage, *St. John*, in the *Apocalypse*, says, he heard a great Voice of much People in Heaven, saying *Hallelujah*, or *Alleluia*, as our Translators write the Word, in which they imitate the *Greek* Orthography, which is ἀλληλουϊα.

VER. 245. *Dr. Bentley's* Change of a Word in this Verse, to wit, *from* for *and*, is better, I think, than many others which that great Critic would have made in our Author; for,

Ambrosial Odors from ambrosial Flowers, seems to be more correct Sense and Syntax than the Text, as it now stands.

VER. 278. *The Sensible of Pain* is put for the *Sense of Pain*, an uncommon Phraseology in our *English* Tongue; but in *Latin* and *Greek* it is not an unusual Thing to put an Adjective for a Substantive, that takes a Genitive Case after it; as in *Catullus* we have *id manticæ*, or *quid manticæ*; and

and in *Isocrates*, το κρατιστον της φιλοσοφιας. Perhaps *MILTON* had a Mind to coin a new Word, and so put *Sensible* for Sensibility or Sensation, which none have copied after him. *Spenser*, long before *MILTON*, tried the same Experiment, but without Success, in the Words *Abyssm*, and *Singult*, &c.

VER. 263. These six Lines seem to be an Imitation of Part of the 18th *Psalms*, the 11th, 12th, and 13th Verses. And perhaps our Author might also have the 5th Verse of the 4th Chapter of the *Apocalypse*, at the same Time in his View, in the Phra-seology of which Book he appears to be well versed.

VER. 306. *Atlantean Shoulders* are such as are able to bear any Weight. It is an Adjective formed from *Atlas*; who we are told was a King of *Mauritania*, and an excellent Astronomer; and his making frequent Observations of the Stars, on a very high Mountain in that Country (now called *Mount Atlas*) gave Rise to the Fable, that he bore the Heav'ns upon his Shoulders. The Adjective *Atlanteus* is used by *Horace*.

*Quo Styx et invisi horrida Tænari,
Sedes Atlanteus finis
Concutitur. Lib. I. Od. 34.*

*By which the River Styx, and all beneath
Dark Tænarus, and Atlas' Bounds are shook.*

*Virgil mentions Atlas, not only support-
ing the Heavens with his Shoulders, but
turning the Axis of the Globe.*

————— *Ubi maximus Atlas
Axem humero torquet stellis ardentibus aptum.
Upon his Shoulders mighty Atlas bears
The Heav'ns, and turns about the starry
Spheres.*

VER. 409. MILTON sometimes drops a
Particle, that seems necessary to make the
Syntax correct; as in this Line,

————— *Ere he arrive
The happy Isle. — for to or at the happy
Isle. And again in Line 413, he says,*

————— *Here he had Need
All Circumspection — for of all Circum-
spection. I question whether such Omissions
would pass uncensured in Authors of an in-
ferior Character. But, as Mr. Pope ob-
serves in his Essay on Criticism,*

Great

*Great Wits sometimes may gloriously offend,
And rise to Faults true Critics dare not mend.*

I may remark also, that in the first of these Quotations, *ere* is more properly written *e'er*; and instead of *Ile* it ought to be *Isle*. These little Inaccuracies ought to be taken Notice of, lest the Authority of so great an Author should *mistlead* unwary Readers.

VER. 438. There is something astonishingly descriptive in this Line.

———— *The void profound
Of unessential Night.* —————

Every Word expresses a horrible Uncertainty, that, wide-gaping, was to receive the *infernal Monarch*, in his Search after the World newly made for the Reception of Man. Do but connect the Ideas of *void*, *profound*, *unessential*, and *Night*, together, and the Assemblage is enough to terrify the Thoughts of any Creature less than *Devil*. What a Stretch of Imagination must MILTON have, when he penned that Description of *Satan's Journey*!

VER.

VER. 517. *Alchymie* (or *Alchemy* as corrupted in some later Editions) is a compound of the *Arabic* Particle *Al*, and the *Greek* Noun *χυμα* for *χειμα*, *Fusion* or *Melting*; the Art of dissolving Metals. A Mixture of Metals, of which Spoons, and other Things are made, is commonly called *Ockamy*. Thus *MILTON* means here, by a *Metonymy* of the Matter for the Thing made, Trumpets of any mixed Metal.

VER. 530. *Olympian Games*, or *Pythian Fields*.

The *Olympic Games* were celebrated every 5th Year, in *Peloponnesus*, in Honour of *Jupiter Olympius*. Five Kinds of Exercises were practised at those Games, Leaping, Running, Quoiting, Darting, and Wrestling, according to the *Greek Verse*.

Ἄλμα, ποδωκείην, δισκον, ἀκοντα, παλυν.

The *Pythian Games* were celebrated in the Plains of *Phocis* in *Greece*, near the City *Delphi*. *Apollo* having slain the monstrous Serpent *Python*, (or a Man of that Name, who for his notorious Outrages was surnamed *Draco*, as hinted by *Strabo*) these Games were instituted to his Honour. O-

vid

vid says, the Victors in three Exercises, at these Games, were crowned with oaken Garlands; to wit, in Boxing, Running, and Charioteering.

*His juvenum quicumq; manu, pedibusve, ratave,
Vicerat, esculeæ capiebat frondis honorem.*

Metam. Lib. I. 448.

VER. 536. As MILTON was very conversant with the most celebrated *Romances*, it is no Wonder he expresses himself with great Propriety in the Terms of Knight-errantry. To *prick forth*, in this Verse, means to ride along; and to *couch their Spears*, is to fix them in Rests, made for that Purpose, in their Corslets, or Breast-plates. Both these Phrases are frequent in the Writers of Romances. *Spenser* begins his *Fairy Queen* with this Line,

A gentle Knight was pricking on the Plain.

And again, in the second Book, Cant. I. 26. we have the following Verses,

*Who seeing him from far so fierce to prick,
His warlike Arms about him 'gan embrace,
And in the Rest his ready Spear did stick.*

G

VER.

VER. 538. *Welkin* is a Saxon Word, signifying the Sky, or Firmament; being derived from a Verb, that denotes, *to rowl about*. Chaucer, with others of our Poets, both ancient and modern, seems fond of that grateful-sounding Word.

*When lightless is the World, a Night or twaine,
And that the Welkin shope him for to rain.*

Troilus, B. III.

And in Quarle's Emblems we have,

*One frisks, and sings, and cries a Flagon more,
To drench dry Cares, and make the Welkin raar.*

B. I. Emb. 8.

VER. 542. This Simile of *Hercules's* tearing up the *Theſſalian* Pines by the Roots, and throwing *Lichas* into the Sea, is but a faint Resemblance of the fallen Angels rending up the Rocks, and riding in Whirlwinds. It is a Wonder that MILTON's spacious Mind, and fertile Imagination, did not furnish him with some stronger and more striking Imagery upon this Occasion. The Story of *Deianira's* sending *Hercules* the envenomed Robe,
that

that occasioned his Madness, is represented at large, in *Seneca's* Tragedies of *Hercules Furens*, and *Hercules Oetaeus*.

VER. 577. The Names of these five following Rivers are all of *Greek* Extraction, and poetical Invention. *Styx* signifies *Hatred*; of *στυγν*, to hate or dread. *Achæron*, *Sorrow*; of *ἄχος*, Grief, and *ῥεω*, I flow. *Cocytus*, *Lamentation*; of *κωκυς*, I weep and wail. *Phlegeton*, *fiery*; of *φλεγν*, to burn. And (*ληθη*) *Lethe* is *Forgetfulness*. The Situation of these infernal Rivers is arbitrary; different Poets place them differently. *Homer*, the oldest Author, who speaks of them, says,

Ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ῥεοῖσι,
Κώκυτος θ', ὃς δὲ Στυγὸς ὕδατος ἐστὶν ἀπορροή.

————— *There into Acheron,
Cocytus falls, which is a Branch of Styx,
And with it also Pyriphlegethon.*

Odys. X. 513.

So that *MILTON*, as a Poet, may be here allowed the same Liberty; which he has made, in the Argument before us, so judicious an Use of.

VER. 592. *Serbonis* is a prodigious deep Lake, between *Cælo-Syria* and *Egypt*, two hundred Furlongs in Length; the Banks whereof being very sandy, the Winds blow so much of them into the Lake, that it is almost always covered with Sand, in such a Manner, that it is difficult to distinguish it from the *Terra firma*. This Deception has occasioned whole Armies to be swallowed up in it. *Bog*, as a diminutive Term, is hardly expressive enough of so large and dangerous a *Lake*.

VER. 595. *Frore* is an old Word, signifying exceeding cold, or frozen. These contrary Effects of Heat and Cold are ingeniously imagined, and aptly applied, in this Description of the infernal Torments. *Virgil* likewise, in his 6th Book, makes opposite Elements to contribute to the greater Punishment of the Wicked.

*For this are various Penances enjoin'd,
And some are hung to bleach upon the Wind;
Some plung'd in Waters, others purg'd in Fires,
Till all the Dregs are drain'd, and all the Rust
expires.*

But

But *hail'd* in the next Line,-- as it is in the first Edition of this Book, should be spelled *hal'd*, from the *French* Verb *haler*, or the *Dutch* *halen*, to draw, or drag. Thus *Tho. Tusser* uses it :

To hale out thy Muck, and to plow out thy
Ground. February.

VER. 611. *Medusa*, as described by the Poets, was a Woman, who instead of Hair had *Serpents* hanging from her Head over her Shoulders; she is also called *Gorgon*, from the *Greek* Word γοργος, frightful, and terrible.

VER. 628. This is a concise Imitation of a Passage in *Virgil*.

————— *Bellua Lernæ*
Horrendum stridens, flammisque armata Chi-
mæra,
Gorgones, &c. —————

Before the Gates with Yells, and horrid Cries;
From fifty Heads, the dreadful *Hydra* lies;
There *Gorgons* stood; and the *Chimæra* dire,
Which from her Lion-mouth casts Flames of
Fire.

VER. 634.

Now shaves with level Wing the Deep.

Virgil has a Line that has a great Resemblance to this.

Radit iter liquidum, celeres neq; commovet alas.
Æn. V. 217.

VER. 638. *Bengal* is a Country in the *East-Indies* belonging to the *Great Mogul*, and is one of the thirty-five Kingdoms that are in *Indostan*. *Ternate* and *Tidor* are two of the *Molucca*, or Spice Islands, from whence our *Cloves* are brought. It is to be observed, that our Author, in almost every Subject he treats of, employs the proper technical Terms of Art; as he here has, *equinoctial Winds*, *trading Floods*, *the Cape*, *to ply*, *stemming*. But this too exact Scrupulosity is censured by some, as a Fault in his Poetry.

VER. 649. This Picture of *Sin* sitting before the Gates of Hell has a great Resemblance to that, which *Spenser* has given us of Error in her Den; and it is probable our Poet had that for his Copy.

— He

————— He saw the ugly Monster plain,
 Half like a Serpent horribly displaid,
 But th'other Half did Woman's Shape retain.

————— Of her there bred
 A Thousand young ones which she daily fed;
 Soon as that uncouth Light upon them shone
 Into her Mouth they crept.

Fa. Queen, B. I. C. r.

VER. 660. *Scylla* is a rock in the narrow Sea, that runs between that Part of Italy called *Calabria*, and the Island of *Sicily*, that was anciently called *Trinacria*, from its being in the Form of a Triangle. The ancient Poets feigned *Scylla* to be like a Woman upwards, and her lower Parts to be surrounded with *Dogs*, which kept a continual Barking. This was imagined from the dismal Noise, the beating Waves made about the Rock. This is taken Notice of by *Virgil*, in the following Words.
 Lib. III. 431.

————— *Informem vasto vidisse sub antro*
Scyllam, et cœruleis canibus resonantia saxa:

————— To see the hideous *Scylla* there,
 And the loud Yell of war'ry *Dogs* to hear.

VER.

VER. 665. *Lapland* lies so far North, and so near the Pole, that they have properly neither Spring nor Autumn. In their Summer, the Sun never *sets*, and is therefore extremely sultry; and as it never *rises* in their Winter, the Cold is extremely severe. The Inhabitants are very much addicted to be led by the foolish Performances and Observations of pretending *Witches* and *Wizards*. But the Credit of their *Magic* is much lessened since the Introduction of a Kind of *Christianity* amongst them.

VER. 683. It is probable MILTON borrowed this Word *miscreated* from *Spenser*; for he has it more than once in his *Fairy Queen*.

Eftsoons he took that miscreated Fair.

B. I. C. 2, 3.

And again,

Ne mortal Steel empierce his miscreated Mold.

B. II. C. 7, 42.

Mis is an old *Saxon* Word denoting Error, or Wrong; which in Composition has also other various Significations, as
ill,

ill, false, ugly, but still having some Relation to the first.

VER. 688. *Goblin* is a French Word, which they write *Gobelin*. It means an imaginary Spirit; such as we understand by a *Fairy*, but yet conveys to us a more formidable Idea. Our Language has augmented the original Word, by adding *Hob* to it; a Contraction of *Robin*, with the Change of the first Letter; sometimes expressed by *Robin-good fellow*. So that *Hobgoblin* signifies the Chief, or Prince, of those frightful No-Beings.

VER. 693. *Conjur'd* in this Verse is a Latinism; *conjurare* signifies to enter into a Conspiracy together. It is formed originally from *jurare*, to swear. Conspirators often bind themselves, by some solemn Oath, to be secret, and true to each other, in their Designs. Thus certain *Jews* bound themselves under a *Curse*, saying that they would neither eat nor drink till they had killed *Paul*. *Acts* xxiii. 12. In the marginal Note, that *Curse* is called an Oath of *Execration*. *Catiline* likewise took an Oath of the Confederates with him in his Conspiracy,

spiracy, over a Glass of Wine mixed with human Blood, to be faithful one to another. *Salust. P. 9.*

VER. 709. *Ophiucus* is a large Constellation in the Northern Hemisphere, containing in the *Britannic Catalogue* 69 Stars. This Name is a Compound of two *Greek* Words, *ὄφις*, a *Serpent*, and *ἔχω*, I have, i. e. He that holds a *Serpent*. *Hyginus* recites the several Opinions of Writers who have fabulously related the Story of *Ophiucus*. The most current Notion is, that it is *Hercules*, whom *Jupiter* translated into Heaven, and placed amongst the Stars for his valorous Exploits, in ridding the Earth of many mischievous *Serpents* and *Dragons*. *Poet. Astron. Lib. 2.*

MILTON, in this Paragraph, seemingly gives into the popular Opinion, that *Comets* are the Forerunners of *Pestilence* and *Wars*. But I think Experience has not sufficiently confirmed that Observation to the Satisfaction of just Reasoners. Those Calamities have happened when no *Comets* have appeared; neither are those flaming *Meteors* always immediately succeeded by *Famines*, *Plagues*,

Plagues, and mortal Dissensions amongst
Princes.

VER. 716. The *Caspian* Sea in *Asia*,
joining to the Northern Part of *Persia*, is
a very large Bed of Water quite surrounded
with Land, and destitute of any known
Efflux, and therefore by some Writers is
called a *Lake*. It is supposed to be about
600 Miles long, and Half as broad. *Pom-*
ponius Mela describes this Sea, as *sævum,*
et procellis undique expositum, i. e. raging,
and on all Sides exposed to sudden Blasts
and Storms. *Horace* also agrees in this
Description, where he says,

———— *Nec mare Caspium*
Vexant inæquales procellæ
Usque. ——— Lib. II. Od. 9.

Rude Storms commixt with gelid Hail and
Rain,
Do not for ever vex the Caspian Main.

But our Author seems in this Place to
have had *Tasso*, the *Italian* Poet, particu-
larly in View. In *Fairfax's* Translation
we have this Verse.

Or

*Or as when Clouds together crush'd and bruis'd,
Pour down a Tempest by the Caspian Shore.*

VER. 743. A *Phantasm* is a *Greek Word*, (*φαντασμα* of *φανταζω*, to make a Thing appear, or seem to be) signifying what we usually call a *Ghost*, a *Spectre*, or *Apparition*; but the more common Word, that we use for the same Thing, is *Phantom*, or *Fantome*; which is the *French Way* of writing it.

VER. 787. This *Echo* of the Word *Death*, from the Caves of Hell, sounds agreeable to the curious Reader's Ear. Which single Instance of the Return of a Word by *Echo*, so judiciously made, is more pleasing than all the Jingles of that Kind, which *Ovid*, in his fertile Imagination, has heaped together, in the 3d Book of his *Metamorphoses*. *Echo* usually repeats only the last Word, or Syllable, with any Strength, as in the Example of *Death* before us. But *G. Sandys*, in his Notes upon the Place above mentioned, tells us, " That in the Garden of the *Tuilleries* at " *Paris*, by an artificial Device under " Ground, invented for Music, he heard " an

“ an *Echo* repeat a *Verse*, not loudly uttered, without failing in one Syllable.

VER. 815. *Lore* is a Saxon Word, derived from the Verb *learan*, to learn. *Lore* is used for Learning, Skill, Advice, &c. Chaucer, in his *Miller's Tale*, writes thus ;

*If thou wilt werche after Lore, and Rede,
Thou maist not werchen after thin own Hede ;
For thus saith Solomon, that was full trew,
Worke al by Counsayle, and thou shalt not rew.*

And Spenser uses the same Word for Advice, as,

But yet, if please ye, listen to my Lore.

Likewise in *Psalms* xxviii. 5. in the old Version, we have,

*For they regard Nothing God's Works,
His Law, ne yet his Lore ;
Therefore will be them, and their Seed,
Destroy for evermore.*

VER. 833. *Pourlieu*, or, as others spell it, but more improperly, *Purlue*, is compounded of the French Word *pur*, i. e. pure or free, and *Lieu*, a Place or Space.

H

It

It is a Term used in our Law-books, signifying all that Ground near any *Forest*, which being added thereto, by the Encroachment of some of our ancient Kings, was afterward sever'd again, by public Authority, and made *purlieu*, i. e. pure and free from the Laws, and Obedience of the *Forest*. This Term MILTON here appropriates to the Out-parts of Heaven.

VER. 874. *Portcullis* is a Term in Fortification, and a Corruption of the *Latin*, *Porta clausa*. It is a Kind of hanging Gate, made of great Pieces of Wood, joined a-croſs one another like a Harrow; formerly used over the *Gate-ways* of fortified Places, ready to be let down suddenly, in Case of a Surprise. I find this Word prettily taken Notice of by *Chaucer*, in the *Romant of the Rose*, in these Lines, P. 95.

*At every Corner of this Wall,
Was set a Tour ful principall;
And everich had without Fable,
A Portcolise defensable;
To keep of Enemies, and to greve,
That there her Force would preve.*

In a Line or two below, the Words,

————— *Then in the Key-hole turns*
Th' intricate Wards. —————

seem not to be justly expressed; for the *Wards* of a Lock cannot properly be said to be *turned*, but the Key is turned through them. The *Wards*, though very well described by the Epithet *intricate*, are made fast within the Frame of the Lock. Good Poets, in the *Warmth* of their Imagination, may be easily led into such little Mistakes; but on a *cool Revisal* they ought to be corrected. The noted Verse, in Sir Richard Blackmore's *Prince Arthur*, that has been so often the Subject of Ridicule, it is probable was penned, in one of those hurrying Emotions.

VER. 904. *Barca*, or *Barce*, as it is more commonly written, is a large Tract of Land between *Egypt*, and the Kingdom of *Tripoli* in *Africa*, consisting of barren Sands; which, by the extreme Heat of the Sun, become so light, that the southern Winds easily overwhelm Passengers therewith. *Cyrenè* was a City in that Country, which City is now called *Cairoan*, or *Coren*.

Herodotus, in his *Thalia*, says, “ *Cambyfes’s*
 “ whole Army, just as they were going to
 “ dine, (*ἀριστον δι’ ἀριστομαρτοῖσι αὐτοῖσι*) was
 “ destroyed and buried in those Sands.

VER. 919. *Frith* is a Word of an uncertain Etymology. Some derive it from the *Latin Fretum*, a narrow Sea; an Arm of the Sea, running between two Lands; in which Sense it is now used in *Scotland* particularly.

VER. 927. *Sail broad Vannes*, in this Line, must denote something like *Wings*, *Fanns*, that they winnow Corn with, in some Counties of *England*, have four or six large Flaps of strong Sack-cloth, nailed on one Side, to a long Axis; that being turned swiftly round by a Handle at one End blows the Chaff from the Corn. Whether *MILTON* alludes to the *Vanes* of that Machine, or to the Sails of a Wind-mill, which are also termed *Vanes*, I cannot say; but to use either of them for *Wings* appears to be a catachrestical Liberty. *Pennons* likewise a little farther on, *Ver.* 933, he puts for *Wings*; which is different from the usual Meaning of that Word, as far as

I know, in other Writers, either *English*, or *French*, from whence it is borrowed. *Richelet*, in his Dictionary, describes the *Pennon* thus. "*C'est une ancienne Espece d'Enseigne de Guerre. — Les Enseignes de Cavalerie sont encore aujourd'hui des veritables Penons,*" i. e. It is an ancient Sort of Standard in War. — The Standards of our present Cavalry are real *Pennons*. Many of our *English* Poets use the Word *Pinions* for *Wings*. *Pennons* come nearer in Spelling to the original *Latin* Word *Penna*; which, by a *Synecdoche*, signifies the Wing of a Bird. Thus *Ovid*, in his *Fasts*, *Lib. I. Ver. 458*, speaking of Birds, says,

Nunc pennâ veras, nunc datis ore notas.

*Some by your chirping, some by Flight of Wing,
To Mortals you most certain Knowledge bring.*

VER. 943. A *Gryfon*, or *Gryphon*, or *Griffin*, or *Griffon*, (this Word is written all these Ways by good Authors) is a fabulous Creature, having the Head and Wings of an Eagle, and the Body of a Lion. These Animals are said to have existed in the most northern Parts of *Europe*, where they dug Gold out of the Mines, and kept

a strict Guard over it ; yet the *Arimaspians*, (an imaginary People of *Scythia*, having one Eye in the Middle of their Foreheads) were continually watching to *steal* it from them. This Story is reported by *Herodotus*, but he says (*πειθομαι δε εδε τωτο*) he does not believe it.

VER. 960. *Hesiod*, in his *Theogonia*, tells us, that *Chaos* was the first of all Things,

Ἦτοι μὲν πρότιστα χάος γένετ'.

And that from *Chaos*, *Erebus* and *Night* were generated. *Erebus* seems to be derived from the Hebrew Word ערב *Ereb*, signifying *Obscurity*, or the Time when Light begins to be mixed with Darkness. Others derive it from the Greek Verb ερεφω, *I hide or cover*. *Hyginus* makes *Erebus* the Father of *Night* ; but *Tully*, in his *Natura Deorum*, calls *Night* the Wife of *Erebus*. By the ancient Poets, it is often put for the infernal Regions, as in this Verse in *Virgil*,
At cantu commotæ Erebi de sedibus imis
Umbre ibant tenues.

Geor. Lib. IV. 471,

The

*The pallid Ghosts, excited by his Song,
From Hell's deep Mansions trooping came along.*

On such Subjects, as this, the Poets assume their *quidlibet audendi potestas*. Our Author makes *Orcus* and *Ades* the Companions of *Chaos* and *Night*, with several others in the confused Rout. By *Orcus* is meant the Deity of an Oath, and sometimes the Place of the Dead. And *Ades* is the same as *Pluto*, the Regent of the dark (invisible, of *α*, and *ιδιω*) infernal Dominions. *Demogorgon*, that carries so much Terror in the Sound, seems to be compounded of *δημος*, and *γοργων*, meaning *the Terror of the People*. It is probable however that our Author took that Word from *Spenser*, who mentions it several Times, amongst many other imaginary Beings, to which his creative Genius gave Existence in his *Fairy Queen*.

*To the three fatal Sisters House he went,
Down in the Bottom of the deep Abyss;
Where Demogorgon in dull Darkness pent,
Far from the View of Gods and Heav'n's Bliss,
The hideous Chaos keeps.*

B. IV. Cant. II. 47.

VER.

VER. 988. *Anarch* is originally a *Greek* Word (derived of *ἀ* and *ἀρχη*) signifying without Beginning; or without Rule or Government. This Name is meant of *Chaos*; in whose Realm was *Rumor* and *Chance*.

And Tumult, and Confusion all imbroil'd.

VER. 1017. *Argo* is the Name of a Ship that is celebrated by the ancient *Greek* and *Latin* Poets; being that in which *Jason*, with his Companions called *Argonauts*, made their Expedition to *Colchis*, to fetch the *golden Fleece*; and, sailing from *Thessaly*, they passed through the *Bosporus*, (now called the *Straits of Constantinople*) into the *Euxine* Sea. At the Entrance into this Sea were two little rocky Islands so near together, that they seemed, as our Poet says, to jostle one another. He writes it very correctly *jostle*, from the *French* Verb *jouter*, to thrust, tilt, or use the Exercise of *Justing*. *Ovid* calls those Rocks or Islands *instabiles*, where he wishes the Ship, that carried him Part of his Way into Exile, a safe Course.

Transit

Transcat instabiles strenua Cyaneas.

Trist. Lib. I. Eleg. xi.

*May she between the two Cyanean Shelves
Pass on unhurt.*

VER. 1020. *Charybdis* was a dangerous Whirlpool in the Straits that divide *Sicily* from *Italy*; right over against *Scylla*, as dangerous a Rock; so that it was very difficult in sailing to escape falling into one, or being dashed against the other. But *Ulysses* did that, by passing more to the *Starboard*, or left Hand, of *Charybdis* than the usual Course of Sailing. Though *Scylla* was a Rock, yet the Sea, running with a strong Current against it, caused such Eddies, as drew in and swallowed up Vessels by their Impetuosity. On this Account MILTON calls it likewise a *Whirlpool*. *Charybdis* is compounded of two Greek Words, viz. *χαλις*, to gape, and *εὐχρη*, vehemently.

The End of the Second Book.

BOOK

BOOK III.

VER. 35. Fabulous Writers tells us, that this *Thamyris*, a *Thracian* Poet, had the Assurance to challenge the *Muses* to a Trial of Skill in *Music*, of which he was a great Master. But the *Muses*, after gaining the Victory, as a Punishment for his Insolence, deprived him of his Sight. He lived before *Homer*; for that Poet recites this Story, in the following beautiful Lines, in Mr. *Pope's* Version.

*And Dorion fam'd for Thamyris' Disgrace,
Superior once of all the tuneful Race;
Till vain of Mortals empty Praise, he strove
To match the Seed of Cloud-compelling Jove;
Too daring Bard! whose unsuccessful Pride
Th' immortal Muses in their Art defy'd;
Th' avenging Muses of the Light of Day
Depriv'd his Eyes, and snatch'd his Voice
away;*

*No more his heav'nly Voice was heard to sing,
His Hand no more awak'd the silver String.*

Iliad, B. II. V. 721.

Hobbes, in his Translation, cuts this Story much shorter thus,

Hert

*Here 'twas the Muses met with Thamyris,
The Thracian Fidler, which their Art did
slight ;*

*And said their Skill was not so good as his,
And they depriv'd him both of Art and Sight.*

Mæonides is one of the Names of *Homer*, made from *Mæonia*, an ancient Name of *Lydia* ; for that Poet is supposed to have been born at *Smyrna* in that Country. But according to the vulgar Verse,

*Sew'n Cities now contend for Homer dead,
Through which the living Homer begg'd his
Bread.*

That *Homer* was blind (especially in the latter Part of his Life) is agreed on all Hands ; but we have no certain Account how he became so. That his Blindness was occasioned by *Achilles* appearing to him, at his Tomb, in a most shining Suit of Armour, may be numbered amongst many other fabulous Stories told of him by the Ancients.

Tiresias, we are told, was a *Theban* Poet and Prophet. There are various fabulous Reports how he became blind, therefore not to be depended upon, or credited.

dited. That he lived before *Homer's* Time appears from that Poet's mentioning him in the tenth Book of his *Odyssey*.

*You must to th' House of Hades first repair,
For with Tiresias the Prophet blind,
You must consult concerning your Affair,
He knows what Course the Fates have you design'd.*

Phineus, according to *Hellanicus*, was the Son of *Agenor*; and reigned first in *Paphlagonia*, and afterwards was made King of *Arcadia*. His Eyes were put out by *Boreas*; but, to recompense the Loss of his Sight, it is said the Gods gave him the Gift of Foresight and Prophecy.

VER. 352. There is a Flower, (though *Pliny* says, *Est spica purpurea verius quam flos aliquis*) which, because it is supposed never to fade or wither, is called *Amarant*, from the Greek *ἀμαρῶντος* (of a Privative, and *μαρῶντος*, I wither.) In *English* we call it *Everlasting*, or *Flower-gentle*. But Botanists enumerate different Species of it; some of a yellow, and some of a purple Colour.

Elysian

Elysian Flowers are such as give Pleasure and Delight; such as are supposed to grow in the *Elysian Fields*. *Elysium*, among the fabulous Writers, means the Place, in which the Souls of the Righteous reside, after they are released from the Body. It is derived from the *Greek Word* λυσις, a *Releasing*, or *Setting free*. But some say, it comes originally from a *Hebrew* or *Phœnician* Term signifying Joy and Exultation; which has a nearer Relation than λυσις to the Meaning which our Author here gives the Word. *Propertius* in this Line mentions *Elysian Roses*. Lib. IV. El. 7.

Mulcet ubi Elysias aura beata rosas.

*Elysian Roses bloom, and flourish there,
Produc'd and cherish'd by the genial Air.*

But I believe *Homer* is the first who described the *Elysian Field* (Ηλυσιον πεδιον) in the 4th Book of his *Odyssey*. To which succeeding Poets have added what their fertile Fancies suggested to them.

VER. 348. *Jubilee* is a *Hebrew Word*, that signifies Rejoicing, or the prolonged Sound of musical Instruments. Every fif-
I tierh

tieth Year amongst the *Jews* was called the Year of *Jubilee*; which was ushered in, throughout their Land, with the Sound of Trumpets; and Liberty was proclaimed unto all the Inhabitants. As their Land then resounded with Music, and Songs of Rejoicing on that Occasion, as we may reasonably suppose; so MILTON, in Allusion thereto, says,

———— *Heav'n rung with Jubilee.*

VER. 348. *Hosanna* is a Syriac Word, but originally *Hebrew*, signifying, *Save, I pray thee*. Which Expression being frequently used by the *Jews* in their grand Feasts, it became a Term of representing much Joy and Rejoicing. *Hosannas* are here put for Songs of Benediction and Praise. See *Psalms* cxviii. 25. and *Matt.* xxi. 9.

VER. 363. *Lemery* says, the *Jasper* is a fine, hard, smooth, resplendent Stone, which differs little from the *Agate*. There are many Kinds of it, but the oriental is the best. It ought to be of a deep green, spotted with red. *Pomet* speaks of some
Sorts

Sorts that are purple; others cerulean, and others like Chrystal. That of the *cerulean*, or *glassy* Colour, is the best adapted to the Appearance of the Sea. We have in *Ovid*, *cæruleæ guttæ*; *cæruleas aquas*; *gurgite cæruleo*, &c. and in *Horace*, *vitreo ponto*.

VER. 383.

————— *Of all Creation first,*
Begotten Son. —————

This does not seem to be cautiously worded. It looks, as if the Son was made the *first created Being*; whereas he was really increate, and before all Creation. Our Author probably had *Coloss. i. 15.* and *Revel. iii. 14.* in View when he wrote this. But the *First-born of the whole Creation* (*πρωτοτοκος πασης κτισews*;) in one Place, and the *Beginning of the Creation of God*, (*αρχη της κτισews τω Θεω*;) in the other, can by no Means be understood of Christ as a created Being. *Beza* expounds the *αρχη της κτισews τω Θεω*, by, *id est, à quo principium ducunt omnes res conditæ*.

VER. 431. *Imaus* is a remarkable high Mountain in *Asia*, being the Boundary of the unsettled Western Tarrars. *Pliny*, in his natural History (Lib. VI. C. 17.) says, that in the Language of the Inhabitants of that Country, *Imaus* signifies *snowy*; our Author therefore gives it a very proper Epithet.

VER. 438. What our Author here calls *Sericana*, in other Writers is *Serica*, to wit, a large Plain lying between *China* on the East, and the Mountain *Imaus* on the West; which our Poet, by a bold expressive Phrase, calls a *Sea of Land*; because it is so wide and smooth, that we are told, that Coaches and other Carriages with Sails are driven over it by Winds, in the Manner that Ships are at Sea; but I cannot think that this Fact is attested as a *general Practice*.

VER. 447. In our Poet's following Description of the *Limbo of Vanity*, or Fools Paradise, there is a Pindaric Copiousness of Invention; which was doubtless designed as a Ridicule upon many superstitious Usages

ges among the *Roman-Catholics*; and in particular their Notion of a *Limbus Patrum*; a Place, on the Skirts of Hell, destined to receive the Souls, not only of the ancient Patriarchs, but also of such Infants as die without Baptism. This Term of *Limbus Patrum* is neither to be found in holy Scriptures, nor yet in the Writings of the ancient Fathers; and *Aug. Calmet*, in his Dictionary of the Bible, under the Article *Lymbe*, declares that he cannot tell, who first introduced it. - So that it appears to be a modern, crude Notion.

VER. 467. *Senaar* is a large Plain in *Babylonia*, as it is written in the vulgate Edition of the *Latin Bible*; but it is in our *English Version*, a Plain in the Land of *Shinar*. In the *Septuagint* we read *ἡ γῆ Σενααρ*. The original *Hebrew Word* is *שִׁנְאָר*, which may be pronounced either *Sinaar*, or *Shinar*.

VER. 471. *Empedocles* was a Poet and Philosopher of *Agrigentum* in the Island of *Sicily*. He flourished near 500 Years before *Christ*; and writ a Poem of the Nature of Things in *Greek*, as *Lucretius* did

after him in *Latin*. His extreme Vanity, according to *Horace*, made him make away with himself, in a remarkable Manner :

————— *Deus immortalis haberi*
Dum cupit Empedocles, ardentem frigidus
Ætnam

Infiluit.

De Arte poet.

Empedocles would needs be thought a God,
And therefore in a melancholy Mood,
Leap'd into Ætna's Flames.

But *Lucretius*, in his first Book, *de rerum naturâ*, extols him highly, (though he differs from him in some Ways of thinking) and represents him as something more than Man.

Ut vix humanâ videatur sorte creatus.

VER. 473. It is not certainly known when this *Cleombrotus* lived ; but he is said to have been a Native of *Ambracia*, a City of *Epire* ; who, having read *Plato's* Book, concerning the Immortality of the Soul, threw himself into the Sea, that he might enjoy the *Elysium* there described. A rash and frantic Action ! *Callimachus* of *Cyrené*, the Greek Poet, who lived near 300 Years before

before Christ, is supposed to be the first who mentions him; this he did in one of his Epigrams still extant.

VER. 479. *Dominic de Gusman*, a Spaniard, Arch-deacon of *Osma*, who used to preach with great Zeal and Vehemence against the *Albigenses* in *Languedoc*, was the Founder of the Order of Friars called *Dominican*, *Black*, or *Preaching Friars*. This Order was confirmed by a Bull of Pope *Honorius III.* A. D. 1216.

Franciscus, of *Assisa*, a City of *Italy*, was the Founder of the Order of Friars called *Franciscan*, *Grey*, *Minor*, or *Begging Friars*. His Order was confirmed by Pope *Honorius III.* A. D. 1223. In his young Years he was employed in Merchandizing; but renouncing all Property to temporal Goods, he made a Profession of *evangelical Poverty*.

VER. 513. *Padan-Aram* may be translated the *Field or Plain of Syria*. It is what was afterward called *Mesopotamia*, a Plain lying between the two Rivers, the *Tigris*, and the *Euphrates*.

Luz

Luz was the ancient Name of *Bethel*, as *Jacob* called it, when he was going on his Journey to *Padan-Aram*. See *Gen.* xxviii. *Bethel* stood in the Confines of the two Tribes *Ephraim* and *Benjamin*, about 12 Miles northward from *Jerusalem*.

VER. 535. *Paneas* is the Source, or Spring, in the North Part of *Palestine*, beyond the City *Dan*, (otherwise called *Laish*, called also *Leshem*, *Joshua* xix. 27. or, as the Septuagint write it, *Ουλαμαϊς*) from whence the River *Jordan* has its Rise. And *Beer-saba* (as it is written in the vulgar Latin Edition) or more properly *Beersheba*, was a City near the Brook *Bezor*, not far from *Gaza*; so that the proverbial Speech, *from Dan to Beersheba*, denotes the Extent of the whole Country. See *Gen.* xxi. 31. and *Judg.* xx. 1.

VER. 558. *Libra* is one of the 12 Signs of the *Zodiac*, into which when the Sun enters the 22d of *September*, we have equal Day and Night; and opposite to it, or at the greatest Distance, is *Aries*, or the *Ram*, the *fleecy Star*, (as our Author calls it) that bears *Andromeda*, a Constellation consisting,

sisting, as we are told, of 27 Stars. This is best understood by viewing the *celestial* Globe.

VER. 568. The *Hesperian Gardens*, or *Hesperidum horti*, of the ancient Poets and fabulous Writers, are placed by some on the Coast of *Africa* in *Mauritania*; by others in the *Canaries*; by others in the *Cape Verd* Islands. All mere Conjectures! The whole Story has the plain Appearance of a Fable. We are told, that in those Gardens the Trees bore *golden Apples*; perhaps they were *Oranges*.

VER 603. *Hermes* is the *Greek* Name of *Mercury*, which the Chymists call *Quicksilver*; a very ponderous, fluid Metal, and hard to be fixed. *Proteus*, a fabulous marine Deity, who is said to have been capable of changing himself into a vast Variety of Shapes, is also by many Chymists put for *Mercury*, by Reason of the numerous Forms and Colours that it passes through in their Preparations. From hence MILTON takes Occasion to consider the *Sun*, as the wonderful Producer of the richest Metals and Minerals in the deep and dark

dark Recesses of our Earth, though at an immense Distance. May we not then suppose, that near at Hand, those surprizing Effects are found in a much greater Degree, even to the producing the *grand Elixir*, and the so much talked of Philosopher's Stone?

Elixir, we are told, is an *Arabic* Word, signifying Strength that can break other Things to Pieces. The Chymists call some rich compound Medicines by this Name. Thus take *Aloe*, *Myrrh*, and *Saffron*, of each an equal Quantity, and by digesting, reduce these three into one potable Form, and it will be an *Elixir*.

VER. 640. This Picture of a young *Cherub*, if not copied from one in *Spenser*, is however very much like it. Our Author, of all our *English* Poets could not borrow from, or imitate any, that had a more fruitful Imagination for lively Descriptions, than *Spenser*; and I doubt not, but that he had read him carefully. The Description I mean is this.

*His snowy Front, curled with golden Hairs,
Like Phœbus Face adorn'd with sunny Rays,
Divinely shone; and two sharp-winged Shears
Decked*

*Decked with divers Plumes, like painted Jays,
Were fixed on his Back, to cut his airy Ways.*

Fa. Queen, B. II. C. viii. 5.

VER. 648. It is observable, that there is no Name of any Angel mentioned in the Bible before the *Jews* were carried captive into *Babylon*. *Daniel* speaks of *Gabriel* and *Michael*. In *Tobit* we have the Name of *Raphael*; and, in the fourth apocryphal Book of *Esdra*s, we meet with *Uriel* and *Jeremiel*. It looks therefore as if the *Jews* had learned those Appellations among the *Chaldeans*, during the Time of their Captivity. And yet it may be queried, how the *Chaldeans* should come to the Knowledge of the proper Names of the holy Angels, rather than the eminent Patriarchs and Prophets, among the chosen Seed of *Abraham*? To whom the Appearance of those divine Messengers is frequently taken Notice of in Scripture. That they were not merely fanciful Names, invented to serve the Purposes of Superstition, I think, is evident from the Use that is made of *Gabriel's* and *Michael's* in the New Testament. In such Cases as this, *Conjectures* are endless, if not unprofitable; and we may rest satisfied,

satisfied, that our Ignorance therein will not be imputed to us as a Crime.

VER. 742. It is with good Reason, that MILTON makes *Satan*, when he came to the new discovered Earth, to light on the Top of *Niphates*. It is a high Part of Mount *Taurus*, which lies between *Armenia* the Greater and *Mesopotamia*; in which Country the Generality of Commentators place the *terrestrial Paradise*; from whence he might the more easily take a View of its Situation. *Niphates* is derived from the Greek Word *νιφετος*, Snow, which often lies constantly on the Top of very lofty Mountains. *Horace* calls it, *rigidum Niphatem*, i. e. Cold and bleak.

The End of the Third Book.

BOOK

BOOK IV.

VER. 1. This concise Mode of Speech,
O for, signifying, O that I had, or, I
wish that I had, is used more than once in
 the Writings of *Shakespear*. Thus in his
 Prologue to *Henry V.* he says,

O for a Fire, that wou'd ascend
The brightest Heaven of Invention!

And again, in the second Act of *Romeo*
 and *Juliet*, we have,

Hist! Romeo, hist! O for a Falkner's Voice,
To lure this Tassel gently back again.

Apocalyps (or *Apocalypse*) is a *Greek*
 Word, signifying *Revelation*. It is derived
 from ἀποκαλύπτω, I reveal, I discover, I lay
 open.

VER. 32. This Speech that *MILTON*
 puts into the Mouth of *Satan* is extremely
 fine, and as really *Satanical*. There is
 such a Mixture of *Pride, Envy, Contempt,*
 and *Resentment* in it, that it is a lively
 Picture of a most *diabolical* Temper. The
 Repetition of the Pronoun singular, *thy*, is
 K surprisingly

surprizingly emphatic, to a Mind that reads it with a proper Attention.

VER. 50. This contracted Verb 'sdein'd, for *disdain'd*, is frequently used by Spenser in his *Fairy Queen*, as,

*Which when those Knights beheld with scorn-
ful Eye,
They'sdeigned such lascivious Disport,
And loath'd the loose Demeanure of that wan-
ton Sort.* B. III. C. i. 40.

Again, in the 55th Stanza of the same Canto.

*For great Rebuke it is, Love to despise,
Or rudely'sdeign a gentle Heart's Request.*

And again in the Vth Book, C. ii. 33. there is,

*In'sdainful wise, he drew unto him near,
And thus unto him spake without Regard or
Fear.*

In which Place I observe the *Spelling* is different from that in the two former; but that perhaps might be the Fault of the Editor. I make Use of Mr. *Hughes's* Edition, printed 1750.

VER.

VER. 161. *Mozambic* is the Name of an Island, and a City therein, not a League distant from the Continent of *Africa*, over against *Madagascar*. It is solely in the Possession of the *Portuguese*, and is as it were their Key to the *East Indies*. If *Sabean Odours* can be scented by Voyagers upon that Coast, they must be very strong certainly at the first, to retain their Virtue after having been wasted over so long a Tract of Sea, as it is from thence to *Arabia fœlix*. However, a Traveller's Story may be admitted, where it is an Ornament to Poetry.

VER. 168. I find little said concerning *Asmodeus* but what we have in the apocryphal Book of *Tobit*, and some *Rabbinical* Stories that deserve as little Credit. Some of the *Rabbins*, it seems, pretend, that that impure Spirit was the Fruit of the Incest of *Tubalcain* with his Sister *Noema*: Others relate, that it was this *Asmodeus* who taught *Solomon* the Secret of building the Temple, so that *there was neither Hammer, nor Ax, nor any Tool of Iron heard in the House, while it was building*, as it is re-

corded in 1 *Kings*, C. vi. 7. The Learned are not agreed about the *Etymology* of this Name.

VER. 211. What is here called *Auran*, I take to be the *Haran* we have in the Scriptures, which was a City in *Mesopotamia*. This Name in the *Septuagint* is written *χαρραν*. But I suppose our Poet, to avoid an asperate Sound in his Verse, left out the (*b*.) Some Greek Writers also spell it *αἰραν*; but why he inserts the Letter *u* between the *a* and the *r*, I am at a Loss to say. Our Author likewise has taken the same Liberty in leaving out the Letter *b* in *Telassar*; which in our *English* Translation is *Thelasar*, and, in the vulgate *Latin*, *Thalassar*. This *Thelasar* is the Province where the Children of *Eden* dwelt; supposed to be somewhere in *Mesopotamia*, or *Armenia*, near the Sources of the Rivers *Tigris* and *Euphrates*. See 1 *Kings* xix. 12. *Thelasar* is taken to be a *Persic* or *Median* Word, whose true Signification it is now difficult to determine.

VER. 269. *Enna*, or *Henna*, was a City in the very Middle of *Sicily*; adjoining

ing to which were delightful flowery Meads, from whence *Pluto*, (here called *gloomy Dis*) carried away *Proserpine*, the Daughter of *Ceres*. *Pluto* is derived from the Greek, πλετος, *Riches*; and *Dis* from the Latin, *dives*, *rich*. In *Proserpin*, in this Verse, our Author lays the Accent upon the second Syllable, as the *Latins* do in *Proserpina*. *Spenser* also accents it in the same Manner in this Line :

And sad Proserpine's Wrath, them to affright.

But *we* constantly now lay the Accent upon the *first* Syllable in that Word.

VER. 273. *Daphne* a small Town in Syria near the River *Orontes*, a few Miles distant from *Antioch*. Hard by *Daphne* stood a most delightful shady Grove, finely watered by a Spring, called the *Daphnéan* Fountain. In this Grove likewise there was a superb Temple dedicated to *Apollo*, which in 362 was consumed by Lightning. *Strabo* tells us, that Grove was 80 *Stadia*, (*i. e.* about 10 Miles) in Circumference.

The *Castalian Spring* was a Fountain in *Phocis*, at the Foot of the celebrated Mount *Parnassus*, consecrated to the *Muses*; on

which Account MILTON gives it the Epithet of *inspir'd*.

VER. 275. This whole Period is taken from the Account that is given by the *Africans* concerning *Bacchus*, as we have it in the III^d. Book of *Diodorus Siculus*. He tells us, that the City *Nisa* is situate in an Island, formed by the River *Triton*; that the Island is surrounded by prodigious craggy Rocks, but is extremely fertile, abounding with the most agreeable Meadows and delicious Gardens; and that *Ammon*, King of that Part of *Africa*, (supposed to be *Cham*, or *Ham*, the Son of *Noah*) who had married *Rhea*, the Daughter of *Uranus*, fell in Love with a beautiful young Lady whose Name was *Amalthea*, by whom he had *Bacchus*. *Ammon*, dreading his Wife's Jealousy, concealed *Amalthea* and their Son *Bacchus* in a Grotto romantically delightful, till he was grown up to Man's Estate. Thus *Diodorus* tells the Story. But *Herodotus*, in his *Melpomene*, makes no Mention of the City *Nisa*; and that the Island made by the River *Triton*, or rather in the Lake *Tritonis*, is called *Phla*; which Island they say was first inhabited by the *Lacedæmonians*,

Lacedæmonians, by the Advice of an Oracle.

VER. 280. Mount *Amara* is the modern Name of what the Ancients called *Pylæ*, which are high Hills in *Ethiopia* under the Equator. Between these Hills there is a Plain abounding with the rich and beautiful Productions of Nature, and highly ornamented with the various Operations of Art. In this Place, *Ludolfus*, in his History of *Ethiopia*, tells us, the Kings of *Abissinia* keep their Children wonderfully confined; and when a King dies, he that is to succeed him is brought from thence and set upon the Throne. It is to prevent civil Wars amongst the *Abissins*, that this Method of confining the royal Issue, though in a Sort of *terrestrial Paradise*, is practised.

VER. 301. *Hyacinthin* is properly of a purple or violet Colour, taken either from a Flower called a *Hyacinth*, or else from a precious Stone of that Name. As this Epithet is here applied to *Adam's* Hair, it is queried what Colour it was of? Probably of an amber, or dark brown, resembling
one

one Kind of *Hyacinth*. Others suppose it to be *black*, because *Eustathius* in his Comment on *Homer* interprets it so; where *Ulysses* is described with *hyacinthin Locks*. But *Homer* expressly says, that *Ulysses's* Hair was like the *Flower Hyacinth*.

Οὐλας ἦκε κομας ὑακινθινῶ ἀνθεῖ ὁμοίας.

Curl'd Hair, and like the hyacinthin Flow'r.
Odyss. VI. 231.

Some are of Opinion, that *MILTON*, in drawing this Portrait of *Adam*, copied it from himself. We are told, in his Life prefixed to Dr. *Newton's* Edition of *PARADISE LOST*, " That *MILTON's* Hair was
" of a light brown, and parted on the
" Foretop, hung down in Curls, waving
" upon his Shoulders.

VER. 344. An Ounce (in *French*, *Once*, *Spanish*, *Onza*, which some mistakingly suppose to be a *Lynx*, or *Panther*) is a Beast that is brought up tame in *Persia*, which the Inhabitants make Use of in their hunting of *Antilopes*.

VER.

VER. 348. The fly Twistings and Twinings of the *Serpent* are here compared to the *Gordian Knot*. The short Story of which is this. *Gordius*, a *Phrygian* of low Life, being raised from a Husbandman to be a King, tied the leather Traces of his Cart together in such intricate Folds, and hung them up in the Temple of *Jupiter*, that an Oracle (according to the Tradition of the Inhabitants) declared, that whoever should untie them, should become Master of *Asia*. *Alexander the Great*, having taken the Place, and being willing to be thought the Person designed by the Oracle, after some fruitless Endeavours to untie them, cut them in Pieces with his Sword; and thereby either eluded or fulfilled the Oracle.

VER. 459. This Supposition of *Eve's* seeing and admiring herself in the *smooth Lake* is ingeniously brought in, and very poetically supported; but the Notion of that Supposition was doubtless taken from the Story of *Narcissus*, in *Ovid's Metamorphoses*. The Thoughts in some Parts are nearly the same; but in others, MIL-
TON'S

TON's Copy apparently exceeds the Original. What can be more natural than —

———— *I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it return'd as soon with answering
Locks.*

And again,

———— *What thou see'st,
What there thou see'st, fair Creature, is thy-
self;
With thee it came, and goes.*

Ovid reflects upon *Narcissus's* Conduct pretty much in the same Manner in these Words.

*Foolish! thou striv'st to catch a flying Shade,
Thou seek'st what's no where; turn aside, 'twill
fade;
Thy Form's Reflection doth thy Sight delude,
Which is with Nothing of its own endu'd;
With thee it comes, with thee it stays; and so
'Twould go away, hadst thou the Pow'r to go.*

VER. 478. *Platan* is a Word formed from the *Latin*, *Platanus*, a Plane-tree. Perhaps our Author might have the *French* Name

Name, *Platane*, in his View, which, for Variety's Sake, he might rather chuse than its vernacular Appellation. The *Platanus* is derived from the *Greek* Adjective *πλατυς*, broad ; for its Leaves are remarkably large; and because of its wide-spreading Branches, affording a pleasant and agreeable Shade, it has been highly esteemed in warm Climates. *Homer* says, the *Greeks* sacrificed a whole Hecatomb to the Gods under a beautiful Plane-tree. *Iliad* II. 306.

Ἐρδομεν ἀθανάτοισι τέλεισσαι ἱκατομβας
Καλὴ ὑπὸ πλατανισῶ.

*Beneath a beauteous Plane-tree's grateful
Shade,
Pious we perfect Sacrifices made,
To the immortal Gods.*

VER. 500. *Impregns*, for impregnates, to make fruitful, is, as far as I know, used by no other Writer but this. This Licence however of shortening Words in Poetry is not peculiar to him alone. Thus *Spenser* says,

*And dainty Spices fetch'd from furthest Ind.
Where Ind is put for India.*

So

So likewise in *Psalm* cvi. Ver. 1. we have in our common Version,

*Praise ye the Lord, for he is good,
His Mercy dures for aye.*

Where *dures* is put for *endures*.

And four Lines lower our Author has *plain'd* for *complain'd*. And in Verse 702 in this Book, there is also *broider'd* for *embroider'd*. These two last Verbs seem to be formed from the *French*, *plaindre*, and *broder*.

VER. 544. *Alabaster* is a Kind of Stone softer than Marble, which cuts very easy and smooth; therefore much used by Sculptors for making little Statues and Vases. *Pliny* says, (*Nat. Hist.* xxxvi. 8.) that some call a Sort of *Onyx* by the Name of *Alabastrites*, of which they make *vasa unguentaria*, i. e. little Boxes to put precious Ointments in. Such an one is mentioned in *Matt.* xxvi. 7. Some derive the Word from *α* privative, and *λαμβάνω*, I take hold of; *Alabaster* is so very smooth that it is with Difficulty held in the Hand. Or, as *Calepine* says, because those little Vases that were

were made of it had no *Handles*: *Erant enim vascula sine ansis.*

VER. 549. *Gabriel* is the Name of an Angel that stands in the Presence of God ; or, as our Poet here expresses it, a *Chief of the angelic Guards*. We find him mentioned both in the Old and New Testament. See *Dan. viii. 16.* and *Luke i. 19.* It is a compound *Hebrew Word*, signifying a *Man, or the Strength of my God.*

VER. 592. The *Azores* are seven Islands in the great West *Atlantic Ocean*, lying opposite to *Portugal*, though almost at 800 Miles Distance ; they belong to the *Portuguese*, and because *Tercera* is the Chief of them, they are sometimes called the *Tercera Islands*. They were named *Azores* from the great Number of *Hawks* which were there seen when those Islands were first discovered, about the Year 1450. *Açor* is *Spanish* for a *Hawk*.

VER. 628. *Manuring* in this Line does not mean *dunging* the Land, which is the usual Signification, but some manual Operation, or Hand Labour, from the *Latin*

L
Word

Word *manus*, the Hand. I do not remember however to have met with this Word in that Sense in any other Author.

VER. 677.

*Millions of spiritual Creatures walk the Earth
Unseen.*

MILTON probably borrowed this Notion from *Hesiod*, where he speaks of *aerial Demons*, as he calls them in his first Book, *Of Works and Days*.

*When in the Grave this Race of Men was laid,
Soon was a World of holy Demons made;
Aerial Spirits by great Jove design'd,
To be on Earth the Guardians of Mankind;
Invisible to mortal Eyes they go,
And mark our Actions, good or bad, below.*

As to the Reality of this Notion about *spiritual Creatures walking the Earth invisibly*, seeing we have no certain Assurance of it, either from Reason or Revelation, it remains to be merely an Imagination or Conjecture; and therefore, however plausible it may appear in *Hesiod's* and MILTON's Poetry, we are entirely at our Liberty to accept or reject it, according to the

the Degree of Evidence of its *Probability* or *Improbability*, which we can obtain from our own Researches, or those of others.

VER. 696. *Acanthus* is a Plant that is mentioned several Times by *Virgil*, and before him by *Theocritus*; for which Reason our Author perhaps might make Use of it here. There are two Sorts of *Acanthus*; one an *Egyptian* Tree full of Prickles; and the other a Garden Herb. This latter is called in *English* by some, *Branch-hircin*, as having Leaves like the Horns of a Goat; and by others *Brank-Ursin*, or *Bears-foot*, from its Shagginess. The Foliage on the Capitals of Pillars of the *Corinthian* and *Composite* Orders, in Architecture, is imitated from this Plant. It has its Name from *ἀκανθα*, which is *Greek* for a *Prickle*.

VER. 707. *Pan* is the fabulous God of Shepherds, and all Country Affairs. Mythologists by *Pan* understand *universal Nature*, which *παν* in *Greek* denotes. *Silvanus* is the poetical God of Woods, being derived from the *Latin* Word *silva*. *Faunus*, or rather *Fauni*, in the plural Number,

ber, were other imaginary Demi-gods, presiding over Fields, peculiar to the Romans, unknown to the Greeks. The Name *Faunus* is derived à *fando*, from foretelling; *Faunus* was consulted as an Oracle by the Romans upon certain Occasions; but his Fore-knowledge was very much limited, as we learn from *Ovid* in his *Fasti*, Lib. III. 313. where *Faunus* makes this Reply to *Numa*:

*Magna petis; nec quæ monitu tibi discere
nostro*

*Fas sit, habent fines numina nostra suos.
Di sumus agrestes, et qui dominemur in altis
Montibus, arbitrium est in sua tela Jovi.*

*What thou requir'st from me thou canst not
know,*

*'Tis more than what we Silvan Gods can show.
Our Pow'r extends but o'er the Hill or Grove,
To dart the Thunder-bolt belongs to Jove.*

As PARADISE LOST is now become a capital English Classic, it is necessary to make these puerile Explanations for the Sake of some Readers.

VER.

VER. 714. *Hesiod* is the first Author we have extant who mentions the Fable of *Pandora*, which in brief is this. *Prometheus*, the Son of *Japhet*, (or *Iapetus*) stole Fire from Heaven, (which MILTON here calls *authentic*, i. e. original Fire) at which *Jupiter* being angry employed *Vulcan* to form a fine Woman, (on whom all the Gods severally bestowed their Gifts, from whence she had her Name *Pandora*, παντα δωρα,) and gave her a Box in which all Evils were enclosed, which she carried by *Jupiter's* Order, (being conducted by *Hermes* or *Mercury*) to *Epimetheus*, the Brother of *Prometheus*, who imprudently, unwisely, contrary to his Brother's Advice, opened it, and thereupon all those Evils were scattered upon the Earth, and only *Hope* remained at the Bottom of the Box.

VER. 756. *Charities*, in this Line, has an unsual Signification in our Language, for by *Charities* we commonly mean *Alms*; something given for the Support or Benefit of the Poor. But *Charities* here convey the same Idea that *Caritates* do in *Latin*, to wit, all our endeared and nearest Relations.

In this Sense Tully uses it in these Words, in his first Book, *de Officiis*. *Cari sunt parentes, cari liberi, propinqui, familiares; sed omneis omnium caritates patria una complexa est, i. e.* Our Parents, Children, Relations, and intimate Friends are dear to us; but our Country alone comprehends all those indearing Relationships. Quintilian has *Caritates* more than once in the same Sense. We are told also that the *Italians* use it in the same Manner, whom our Author very often in his Phraseology imitates.

VER. 781. *Uzziel* is the fictitious Name of an Angel, compounded of two *Hebrew* Words, denoting the Power or Strength of God. Dr. Gill informs me, that *Uziel*, in the *Targum of Jonathan*, in Sec. vi. 4. is the Name of one of the Angels that fell from Heaven. If MILTON had any Knowledge of this, he seems to have improperly introduced him among the good Angels. *Gabriel* and he parting with their Forces,

Half wheeling to the Shield, Half to the Spear,

our Author copies a Form of Speech taken from *Livy*; where *declinare ad hastam, vel ad scutum*, signifies in military Language, Turning

Turning or Facing about to the Right, or to the Left. *Ithuriel* and *Zephon* likewise are arbitrary Names which MILTON gives to two other Angels, whom *Gabriel* employs to search through the Garden of *Eden* for the infernal Spirit, who had been seen to bend his Course thitherward. Their Names are *Hebrew*, the first importing, *the Discovery of God*; and the second an *Observer*, or *Searcher*. Or, as Dr. Gill says, *Watch*, or *Observation*. Hence *Baal-Zephon* in *Exod. xiv. 20.* is thought by some to be an *Idol* set to observe and watch the *Pottage*.

VER. 800.

————— *Him there they found,
Squat like a Toad, close at the Ear of Eve.*

I believe our Poet could not have found in all our Language a Word that would so naturally represent the odious Form and Posture of *Satan* at the Ear of *Eve*. *Squat* comes from the *Italian*, *Squatto*, bended, couched, kneeling down; so that the Creature in that Position seems thick and short, like a Toad. Were we to try any other Word, I am of Opinion it would not produce

duce that lively and abhorrent Idea which we receive from this. In the *Latin* Translations of this Passage, *Hog's projectum*, and Dr. Trapp's *acclinem et hærentem*, fall short of the expressive Notion, that MILTON's Term represents to us.

VER. 894. *Dole* comes from the *Latin* Verb *dolere*, to feel Pain, Grief, or Anguish. In this Sense our ancient Poets use the Word, *Dole*, or *Doole*. Thus *Chaucer*, in the *Romant of the Rose*, has this Verse,

*And I alone left all Soole,
So full of Complaint, and of Doole.*

And again, in the *Chanon's Yeman* he writes,

*He hath betrayed Folke many a Time,
Of his Falseness it doleth me to rime.*

Spenser likewise says somewhere,
Till so she do, she must in Dool remain.

VER. 962. *Arreede*, or *areed*, is originally a *Saxon* Word, signifying to *tell*, or *advise*; in which Sense we find it used by *Spenser*, who also sometimes writes *read* in the

the same Manner; thus, in his *Fairy Queen*, he says,

Therefore, I read, beware.

Which seems to be his contracted Way of writing *aread*. *Avaunt* is as much as to say, begone, get away, go forward; it is taken from the *French Word avant*, before. *Allez en avant*, go forward.

VER. 987. *Teneriff*, or the *Peak of Teneriff*, is a celebrated high Mountain in one of the *Canary Islands* of the same Name. The perpendicular Height of it, according to a Relation in Dr. *Sprat's* History of the Royal Society, is two Miles and a Half. It is said there is plenty of Wood at the *Bottom* of this Hill, *Snow* in the Middle, and *Flames* at the Top. The *Canary Islands* are situate in the great *Atlantic Ocean*, towards the Coast of *Africa*; *Pliny* says, (*Nat. Hist. Lib. VI. Cap. 32.*) that *Canaria* was so called, à multitude canum ingentis magnitudinis, i. e. from the great Number of huge Dogs found there. The *Canaries* belong to the *Spaniards*, by whom they were discovered Anno 1417.

Atlas

Atlas is another very high Mountain in that Part of *Africa* called *Mauritania Tingitana*, bordering upon the *Atlantic Ocean*. It is no Wonder that *MILTON* compares *Satan* to these two Mountains; for *Virgil* compares *Æneas*, (who was only a Man) with much less Propriety, to the Mountains *Athos* and *Erix*. Lib. xii. 701. It is probable our Author had that Passage in his View. Yet I think *Homer's* Simile in the following Lines is more beautiful and more natural than either of the two former. For to compare Men to *Trees* has certainly a greater Air of Semblance than to *Mountains*.

*To guard the Gates, two mighty Chiefs attend,
Who from the Lapiths warlike Race descend;
This Polypoetes, great Pirithous' Heir,
And that Leonteus, like the God of War;
As two tall Oaks, before the Wall they rise,
Their Roots in Earth, their Heads amidst the
Skies.* Iliad. xii. 127.

VER. 997. *Libra*, one of the twelve Signs of the *Zodiac*, is the *Latin Name* for a Ballance or Pair of Scales. This Sign is placed between *Astræa*, (which is another

ther Name for *Virgo*) and *Scorpio*. *Astræa* is supposed to have lived in the *Golden Age*, and was the reputed Goddess of *Justice*; and when she left the Earth, the Poets gave her a Place among the Stars, under the Denomination of *Virgo*, or the *Maid*. Though MILTON might take the Hint of this Expedient of the *Ballance* from *Homer*, (*Iliad* xxii. 209.) or *Virgil*, (*Æneid* xii. 725.) who both make Use of it; yet it is no servile Copy: For he leaves those two Poets in making the *light Scale* to *kick the Beam*, as a Token that *Satan* should make no Resistance; which indeed he forbore, when he looked up and saw *his mounted Scale aloft*. Thus he was *weighed in the Balances*, and *found wanting*, according to what was said to *Belshazzar*, King of *Babylon*; which Circumstance it is most likely our Author alludes to. See *Dan. v. 27*.

The End of the Fourth Book.

BOOK

BOOK V.

VER. 5. *Bland* is an unusual *English* Word, derived from the *Latin blandus*, and here signifies, gentle, fine, and pleasing. *Matin Song* likewise, in the next Line, means Morning Song. *Matin* is a *French* Word for Morning, and comes originally from the *Latin* Adjective *matutinus*, i. e. early, or belonging to the Morning. I would have it observed, that such Remarks as these are made for the lower Class of Readers; and therefore hope they will not be looked upon as trifling. They who are acquainted with the vast Variety of Notes made upon the *Latin Classics*, even by very learned Men, will the more readily excuse such as these, intended for the Elucidation of one of our greatest Masters of the *English* Tongue.

VER. 16. *Ovid*, in the fifth Book of his *Fasti*, makes *Flora* (the Goddess of Gardens) relate her own Story, and that of *Zephyrus*, (the genial Western Wind) her Lover, and Husband, in the following Manner.

Tho'

*Tho' now corrupted Flora be my Name,
From the Greek Chloris that Corruption came.
In Fields, where happy Mortals whilome
stray'd,*

*Chloris my Name, I was a rural Maid.
To praise herself a modest Nymph will shun,
But yet a God was by my Beauty won.
'Twas Spring, and as I rambled o'er the
Ground,*

*I all alone by Zephyrus was found;
Me flying he with swifter Wings pursu'd,
The weaker by the stronger was subdu'd;
And Boreas, who once made a Nymph his Prey,
To Ravishment thus pav'd his Brother's Way.
But for that Rape a Recompence he made,
And join'd me by just Marriage to his Bed.
With us no matrimonial Fars are known,
But Peace and Sweetness all our Labours
crown.*

*The Spring is my Delight, for then the Year
Does in its Pride and Beauty most appear.
'Tis then the Trees in verdant Robes are seen,
And Meadows smile in a refreshing Green.
A Garden I possess, by dotal Right,
Fruitful in Flow'rs, that give immense De-
light;*

M

Through

Through which a cooling Stream is made to
 run,
 And gentle Gales correct the scorching Sun;
 Here, by my Husband's Leave, I live and
 reign,
 While he disports it o'er the wider Plain.

VER. 41. MILTON has here love-labor'd Song, speaking of the Nightingale. But Spenser, in his *Epithalamion*, uses the Epithet *love-learned*; and enlarging upon a similar Circumstance with this before us, has these naturally beautiful Lines.

*The merry Lark her Matins sings aloft,
 The Thrush replies, the Mavis Descant plays,
 The Ouzel shrills, the Ruddock warbles soft.
 And hearken to the Birds love-learned Song,
 The dewie Leaves among.*

VER. 56. Most of our modern Writers, as well as our *Lexicons* and *Dictionaries*, make *Ambrosia* the Food, and *Nectar* the Drink of the Gods. But some of the Ancients used them promiscuously. *Athenæus*, in his second Book, quotes *Anaxandrides*, *Alcman*, and *Sappho*, speaking of *Ambrosia* as the Liquor of the Gods. In
Appuleius'

Appuleius' *Metam.* Lib. 6. we find both *Poculum Ambrosiæ*, and *Poculum Nectaris*. And *Homer* tells us, that when *Juno* was going to dress herself to Advantage, that she might captivate *Jupiter* by her Charms, she made Use of *Ambrosia* to wipe the Spots off her Skin :

Ἀμβροσίην μὲν πρῶτον ἀπὸ χροὸς ἰμερόεντος
 Λυμάτα πάντα καθήρει. *Iliad* XIV. 170.

Here first she bathes ; and round her Body
 pours
 Soft Oils of Fragrance, and ambrosial Show'rs.

These Authorities are sufficient to justify
 MILTON in saying,

———— His dewie Locks distill'd
Ambrosia. ———

VER. 153. This Morning Hymn, which our first Parents are said to have sung together, is supposed to be principally copied from the 140th *Psalms*. But there is so much added Variety, and, as Mr. *Addison* says, such a *divine Enthusiasm* in it, that it cannot well be called an *Imitation* or *Paraphrase* thereof. Two Persons writing upon the same Subject must necessarily coincide

M 2 in

in some Particulars. And as MILTON disliked *set Forms of Prayer*, he ascribes this holy Rapture to *Adam* and *Eve* as uttered by them *unmeditated*. If all *extempore Prayers* that are made now a-days were as correct and excellent as this Hymn, though expressed in other Words, as different Occasions require, I think they could not give any just Offence to the Admirers and Defenders of *prescribed Forms*.

VER. 180. *The Elements* — that in *Quaternion* run — are the four *Elements* of Fire, Air, Water, and Earth; the first Principles, or Ingredients of Things, whereof all Bodies are compounded, and into which they are all resolvable. Of this multiform Mixture *Cicero* speaks in these Words. *Cum quatuor sint genera corporum, vicissitudine eorum mundi continuata natura est*, (de Nat. Deor. II. 33.) i. e. As there are four Kinds of Bodies (or Elements) by the continual Change of them (one into another) the Nature or Substance of the World is perpetuated. The Word *Quaternion* in *Acts* xii. 4. signifies four Soldiers.

VER.

VER. 215. Those, who are not acquainted with the Method of cultivating *Vines* in warm Climates, cannot judge of the Propriety of this Expression,

————— *They led the Vine*
To wed her Elm. —————

In *England* we only see *Vines* nailed to Walls, or supported in the Manner of low *Espaliers*. But in *Greece* and *Italy* they grew against high *Trees*, and *Elms* in particular; this we have frequent Mention of in the *Latin Poets*. *Ovid*, in the 3d Book of his *Fasti*, tells us, that *Ampelus*, having climbed up into an *Elm* to gather *Grapes* from a *Vine* that ran up against it, fell down and was killed. And *Virgil*, in his second *Georgic*, teaches how to make *Vines* climb up *Elms* to the very *Tops*.

Viribus eniti quarum, et contemnere ventos
Affuescant, summasque sequi tabulata per-
ulmas. Geor. II. 360.

By these supported, let them brave the Winds,
And to the Top of Elms by Stages rise.

M 3

And

And next to the Elm, *Pliny* says, the *Poplar* is chosen for Vines to run up against, which *Horace* mentions in the very Terms of a *Marriage* between the *Vine* and it, as *MILTON* does here of the *Elm*.

*Ergo aut adultâ vitium propagine
Altas maritalat populos.*

*Or marriageable Vines he leads
To Poplars, and them kindly weds.*

VER. 221. *Raphael*, as related in the apocryphal Book of *Tobit*, is one of the *Seven holy Angels*, which present the *Prayers of the Saints*, and which go in and out before the *Glory of the Holy One*. (Ch. xii. 15.) The Service, that this sociable Spirit did *Tobias* in his Travels, may be read at large in the Book aforesaid. With Regard to its Origin, it is compounded of two *Hebrew Words*, viz. *רפא* to heal, and *הל* God. It is likewise the Name of a Man, one of the Sons of *Shemaiah*, mentioned 1 *Chron.* xxvi. 7. but, in our *English Translation*, it is spelled *Rephael*.

VER. 264. The *Cyclades* are a Parcel of Islands in the *Archipelago*, (some say 53
in

in all) lying in the Form of a Ring; so called from *κυκλος* a Circle. *Delos* and *Samos* are reckoned the Chief of them, and therefore might be first discovered by the Pilots at a Distance; they *ken* them at first like *cloudy Spots*.

Ken comes from the Saxon Verb *kennan* to know; or to spy out at some Distance. In this Sense *Spenser* uses it;

A Rout of People they before them ken'd.

And again, in his *Shepherd's Calendar* in *May*:

*Kiddy (quoth she) thou ken'st the great Care
I have of thy Health, and thy Welfare.*

But *Chaucer*, in his *Romant of the Rose*, uses it for to teach, or let one know.

*The hotter ever shalt thou brenne
As Experience shall thee kenne.*

VER. 272. The Account of the *Phoenix*, though fabulous enough, in brief is this. It is said there never was but one at a Time, and about the Size of an Eagle; its Head finely crested, and Body covered with beautiful Plumage. It is bred in *Egypt*,

gypt, near *Heliopolis*, the City of the Sun, otherwise called *Thebes*, but resides principally in *Arabia*; and at the End of 660 Years, returns to *Heliopolis*, and there builds itself a Nest of *Casia*, *Frankincense*, and other Aromatics, and by the Wasting of his Wings kindles a Fire therein, and thus is consumed in the Flames; out of its Ashes there arises a Worm, which becomes another *Phoenix*. This is *Pliny's* Account. (*Nat. Hist.* x. 2.) But *Claudian*, (if the little Poem *de Phœnice* be his) makes the *Phoenix* live a round thousand Years;

(*Quæ postquam vitæ jam mille peregerit annos.*)

And *Hesiod*, according to *Plutarch*, nine Times the Age of a *Raven*. Our Author however does not seem here to support the Majesty of his Subject with Sublimity and proper Decorum, in representing the Descent of *Raphael* in the Shape of this fabulous Bird.

VER. 285. *Maia's* Son is *Mercury*; to wit, the Son of *Jupiter* and *Maia*, one of the Daughters of *Atlas*. The Greek and Latin Poets make him the Messenger of

of the Gods; and the Statuaries represent him with a *winged Cap* on his Head, and *winged Buskins* about his Ancles. *Homer*, describing him setting out on an Errand, says, he tied his ambrosial golden *Talaria* (or winged Buskins) to his Feet, which bore him over Sea and Land as swift as the Wind: Or as *Mr. Pope* translates the Passage;

*Hermes obeys; with golden Pinions binds
His flying Feet, and mounts the western Winds;
And whether o'er the Seas, or Earth he flies,
With rapid Force, they bear him down the
Skies.*

But this, I think, is vastly inferior to our Poet's representing the *Seraph* with *six* Wings, whose Feathers were composed of *downie Gold*, and whose Colours were *dipp'd in Heaven*. This Notion of furnishing the Angel with *six* Wings was taken from *Isaiah*, Chap. vi. 2.

VER. 311. *Behest* is an old Word derived from the *Saxon* *bē*, and here, signifying a *Command*. *Dr. Trap* translates it, *jussum aliquod magnum*. *Spenser*, in his
Fairy

Fairy Queen, B. I. Canto iv. 18. has this Word,

Taught to obey their bestial Beheasts.

And again, Book III. Canto iv, 31.

*The Waves obedient to their Behest,
Them yielded ready Passage and their Rage
surceas'd.*

The Difference in the Spelling here I take to be occasioned by the Negligence of the Editor. This latter Way of writing it is the most correct.

VER. 326. *Break*, or rather *Brake*, properly signifies *Fern*. But as that is a barren Plant, and bears no Fruit, MILTON probably meant thereby such Bushes, or Shrubs, as bore Berries, distinguished from Bough, Plant, and Gourd. *Dryden*, in his Fables, seems to use the Word *Brake* in that Sense, in these Lines.

*Who flying Death, had there conceal'd his
flight,
In Brakes and Brambles hid, and shunning
mortal Sight.*

Or

Or perhaps there might be some Mistake made by MILTON's *Amanuenss*, (which is no unlikely Supposition) or in the Printing. Dr. Bentley thinks it should be *Branch* instead of *Brake*.

VER. 340. *Pontus* is a large Country in *Asia Minor*, bordering, on the North, upon the *Euxine Sea*. It is now part of the Province called *Amasia*, and in the Possession of the *Turks*.

The *Punic Coast* means *Africa*, or that Coast of it, where the *Carthaginians* inhabited. *Punic* was anciently written *Pœnic*, and is derived from *Phæni*, i. e. *Phœnices*, for the *Phenicians* went and settled in *Africa*, and built the City *Carthage*.

Alcinous was King of the antient *Phæacia*, now called *Corcyra*, or *Corfu*, an Island in the *Ionian Sea*, near the Coast of *Epire*, under the Dominion of the *Venetians*. It was reckoned an exceeding fertile Country; and *Alcinous's* Gardens or Orchards therein were rich, delicious, plentiful, and abounding with all choice Fruits, to a *Proverb*. See here Part of *Homer's* Description thereof, taken from the seventh Book of the *Odyssey*.

Tall

*Tall thriving Trees confess'd the fruitful Mold,
The red'ning Apple ripens here to Gold.*

*Here the blue Fig with luscious Juice o'erflows,
With deeper Red the full Pomegranate glows.
The Branch here bends beneath the weighty
Pear,*

*And verdant Olives flourish round the Year.
Each dropping Pear, a following Pear sup-
plies,*

*On Apples Apples, Figs on Figs arise.
The same mild Season gives the Blooms to blow,
The Buds to harden, and the Fruits to grow.*

Some derive the Name *Alcinous* from *άλκη*, and *νῆς*, denoting the Strength of the Mind.

VER. 345. *Must* and *Meaths*. The former of these Words ought to be written *Must*, taken originally from the Latin *Mustum*; or more immediately from our Saxon Ancestors *muſt*, meaning new and sweet Wine, that is not ripened and made heady by Age. By *Meaths* perhaps our Author means what we now call *Mead*; a Sort of Drink made of Honey and Water. Or, according to the Spelling, it seems to be a Word formed from the Greek *μεθυ*, signi'ying

signifying any strong Wine. *Chaucer* uses the Word *Meth*, in the same Sense.

VER. 371. *Angelic Virtue*, for an *Angel*, is an Imitation of the *Greek Phraseology*. Thus *Hesiod*, in his *Theogonia*, has βίην ἡρακλῆειν, i. e. *Herculean Virtue*, or *Power*, for *Hercules*. *Homer* also puts Ἑκτορος μένος, i. e. the *Strength of Hector*, for *Hector* himself. *Iliad* XIV. 418. *Mr. Pope* translates that Line,

So lies great Hector prostrate on the Shore.

Which had been better rendered, and nearer to the Original,

So fell great Hector rowling in the Dust.

Madam Dacier expresses it in these Words,

Tel Hector est étendu sur la poussiere, i. e.

Such Hector lay stretch'd out upon the Dust.

This *French Lady's Version* is literal enough; but the Ἑκτορος μένος requires that some Epithet, as *great*, *strong*, or *mighty*, should be added to *Hector*.

VER. 378. *Pomona*, receiving her Name from *Pomum* an Apple, was the Roman Goddess of Orchards and Fruits. *Ovid*, in the fourteenth Book of his *Metamorphosis*, tells us that *Vertumnus* (another imaginary Deity, that could turn himself into any Shape) fell in Love with *Pomona*, and after many fruitless Attempts to gain her,

He Force prepar'd; — there was no Need of Force;

His Beauty caught her, and she yields of Course.

I don't remember to have read of *Pomona's Arbour* in any ancient Writer; but *MILTON*, as a Poet, might easily imagine such a Thing, and suppose one in *Paradise* that far exceeded it, made by our first Parents for their pleasurable Accommodations.

VER. 382. Mount *Ida*, a high Hill in *Phrygia*, not far from *Troy*, is celebrated on Account of the Judgment that *Paris* the Son of King *Priam* made there, when he gave the golden Apple (that *Discord* cast among the Goddesses at *Peleus' Wedding*, with this Inscription, *Let it be given to the most*

most beautiful) to *Venus*, in Preference to *Juno* and *Minerva*; in which Decision, he paid a greater Regard to *Beauty*, than to *Honour*, or *Learning*. *Ida* is derived *αἰδω* *ra idaw*, i. e. from *seeing*; because from thence you might see a great Way round about.

VER. 385. This Word *haile*, or *all hail*, is an old Phrase of *wishing Health*. *Chaucer* has it in his *Romant of the Rose*:

*She saied, alhaile, my swete Frend,
Foly and Childhod woll thee spend.*

In *Latin*, *ave* and *salve*; in *Greek*, *χαίρει*, i. e. *be glad, or rejoice*. As the Angel *Gabriel* in the Gospel (*Luk. i. 28.*) uses this Term in his Salutation to the Virgin *Mary*, so *MILTON* brings it in very appositely here in *Raphael's* Address to *Eve*.

VER. 414.

——— *Whatever was created needs
To be sustain'd, and fed.*

From this Speech of the Angels we learn, that *MILTON* was of Opinion, that Angels, or *intelligential Substances*, (as he
N 2 calls

calls them) subsist by some external Food ; but that their concoctive Heat is such, that it transubstantiates what they eat or drink into their own Substance ; or the Overplus transpires through Spirits with Ease. We have frequent Instances of Angels *eating* and *drinking* in Reality, in the Old Testament ; which is a sufficient Warrant, especially in Poetry, for our Author's Opinion. Yet it is a Point that, upon a mature Discussion, would I believe be difficult *to decide* to general Satisfaction. In Matters that exceed human Comprehension, or are not clearly revealed to us in *Holy Writ*, it is the safest Way to be *sceptical*. To argue *hypothetically* is one Thing, and to *dogmatize* is another. The *Empiric Alchymist* is he who endeavours to find out the Philosopher's Stone ; *Empiric* denotes one who makes frequent Trials, from the Greek Word *πειρα*, a *Trial*, or *Experiment*.

VER. 468. *Hierarch* is a Greek Word signifying a holy Ruler or Governor ; compounded of *ιερος*, *holy*, and *αρχος*, a *Commander*, a Prince. *Raphael* is here supposed to be the Chief of an Order of Angels in the celestial Hierarchy. He has the Epithet

Epithet of *winged*, because Wings are usually attributed to Angels. Both *Hog* and *Trapp* have *aliger Hierarcha*.

VER. 488. *Discurfive, or intuitive.* — Our Author supposes the two principal Means of attaining Knowledge to be *Discourse* and *Intuition*. Men usually discourse and reason upon Things to find out their *Natures* and *Properties*; but *Angels*, as Beings of a superior Excellence, may have that Knowledge by *Intuition* only; by taking a View of them without the tedious Method of drawing Consequences by Argument. This Passage is turned into *Latin*, (if we may call it *Latin*) by Dr. *Trapp*, in the most bald Manner that can well be imagined. It looks as if he were very *negligent*, or very *weary* when he wrote it. He was capable of doing it much better.

VER. 503. *Whose Progenie you are.* — This is taken from that Part of a Verse of *Aratus's*, quoted by *St. Paul*, (*Acts* xviii. 28.) *τις γὰρ καὶ γένος ἴσμεν*, i. e. *for we are also his Progeny*. As *MILTON* was thoroughly versed in the *Holy Scriptures*,

he takes all Occasions from thence to strengthen his Arguments, and embellish his Poetry.

VER. 589.

— *Gonfalons 'twixt Van and Rear.*

MILTON seems fond of expressing himself, in many Places, in *technical* Terms. *Gonfalon*, or rather *Gonfanon*, as I find it in the *French* Original of the *Roman de la Rose*, is an Ensign, Banner, or Standard: And in our *Chaucer's* Translation thereof it is *Gonfennon*;

*And that was he, that bare the Enseigne
Of Worship, and the Gonfennon.*

And again,

*And Lord of so high Renoun,
I bear of Love the Gonfennoun.*

It properly signifies the Standard that is borne in the *Pope's* Armies.

Van is the Front of an Army, formed of the *French* Word *avant*, before; and *Rear* (or rather *Rere*) is the hindermost Part, derived from the *French*, *arriere*, backward.

VER:

VER. 658. *Satan* is a *Hebrew* Word signifying an *Adversary*, or false Accuser. In some Places, in the Old Testament, it denotes any *Adversary*, or *Enemy*; as 1 Sam. xxix. 4. *Lest in the Battle he be an Adversary to us.* In the Original the Word is שָׂטָן a *Satan*. See also 1 Kings xi. 14, 23. But mostly, both in the Old and New Testament, it is the peculiar Name of the *Devil*, the grand *Enemy* of Mankind. Our Author supposes *Satan* had another Name in Heaven before he fell; but what that Name was is entirely uncertain. He calls him *Lucifer* in Verse 760 following, having, I suppose, that Passage in *Isaiah* (Chap. xiv. 12.) in View, where the King of *Babylon* is called *Lucifer*, *Son of the Morning*; which Title some Interpreters apply to *Satan*. *Jerome* in particular says, *Qui de cælo propter suam superbiam præcipitatus est, et contritus.* This *Feasting* and *Sleeping* of the Angels, mentioned above, is an Imitation of *Homer*, at the End of his first *Iliad*, who even makes *Jupiter* to sleep sometimes. But *MILTON* prudently expresses himself in this Line,

All

All but the unsleeping Eyes of God.

For which he has the Authority of a more divine Poet than *Homer*. *Psal.* cxxxi. 4.

VER. 664. *Messiah* in *Hebrew* means *Anointed*, which in *English* is commonly expressed by the Word *Christ*, derived from the *Greek*, *Χριστος*, of the same Import with the *Hebrew*, *Messiah*. This Name or Title is peculiarly attributed to *Jesus Christ*, as having been *anointed King of Kings* from all Ages; and appointed *High-priest* for ever after the Order of *Melebizedec*. It was the constant Practice of the *Jews*, as ordained by God, to *anoint* their *Kings* and *Priests* with Oil at their Election and Consecration. See *Exod.* xxviii. 41. and *I Sam.* xv. 1.

VER. 689.

The Quarters of the North. —

MILTON gives the *Quarters of the North*, when he was in *Heaven*, to *Satan*, and his *Adherents*; this Hint, it is probable, he took from the 14th Chapter of *Isaiab*, where what is spoken of the King of *Babylon*,

bylon, is understood by some to relate to the Rebellion and Fall of *Satan*. And this Verse,

Drew after him the third Part of Heav'n's Host,

is manifestly taken from the 12th Chapter of the *Apocalypse*, where it is said, *the Dragon with his Tail drew the third Part of the Stars of Heaven.*

VER. 805. *Abdiel.*

This is the Name, at least MILTON makes it so, of another Angel, whom he has arbitrarily chosen for his Purpose. I have met with it no where else. It is compounded of two *Hebrew* Words, *Ebed*, a Servant, and *El*, God. Towards the End of this Book our Author gives this *Seraph* a very high Character, on his withstanding the general Revolt under *Satan*,

Amongst the Faithless, faithful only he.

Abdiel is indeed the Name of a Man which occurs in 1 *Chron.* v. 15. a Chief among the Children of *Gad*.

VER.

VER. 809. *Blasphémous.* Our Author, in this Place, lays the long Accent upon the *second* Syllable in this Word *blasphémous*, which we constantly now a-days pronounce short. *Spenser* has done so before him, in his *Fairy Queen*, B. VI. Cant. xii. 34.

*Therewith he mured up his Mouth along,
And therein shut up his blasphemous Tongue.*

The End of the Fifth Book.

BOOK

BOOK VI.

VER. 19. *War in Procinct.* This is a Latin Phrase, expressive of an Usage among the *Roman* Soldiery. *Stare in procinctu*, was, when the Soldiers stood ready to engage in Battle at the Word of Command, with their Cloaths girded tight about them. And *habere in procinctu* is used by *Quintilian*, for to have a Thing at Hand, in Readiness. And *factus in procinctu*, in *Ovid*, denotes what is made in Haste, with Precipitation.

Hæc in procinctu carmina facta puta.

Conclude these Verses in a Hurry made.

The *Romans* usually wore their Cloaths, especially their *Toga*, loose and flowing; but when they were about to engage in Battle, they tucked them up, and girded them close to them. This was also the Usage of the *Eastern Nations*; from whence we have in *Scripture* the Expression of *Mens girding up their Loins*, for a March, or for a Battle. See *Exod. xii. 11.* and *1 Sam. xxv. 13.* In a figurative Sense also the *Apostle*

postle imitates this Mode of Speech very closely, where he says, *Stand therefore, having your Loins girt about with Truth,* Eph. vi. 14. *Procinct* is a Latin Word, compounded of *pro*, and *cingo*, I tie about. I have met with it in no other *English* Writer.

VER. 44. *Michael* is here called the *Prince of the celestial Armies*. Wherever he is mentioned in *Scripture*, he is represented as a *Prince* or a *Warrior*. His Name is *Hebrew*, compounded of מִי who, וְ an Adverb of Similitude, and אֱלֹהִים God, i. e. *Who is like to God?* Most of the Names of Angels end in אֱלֹהִים God, as being his peculiar *Ministers*, according to the *Psalmist*, Bless the Lord, ye his Angels, — Ye Ministers of his, that do his Pleasure. *Psal.* ciii. 20, 21. *Michael* is also the Name of a Man mentioned in *Numb.* xiii. 13. *Sethur* the Son of *Michael*.

VER. 60. 'Gan blow. This *Aphæresis* in Verbs is very common in our ancient Poets. It makes a *Variety* in the Numbers, but does not add much *Elegance* to the Poetry: Yet I do not look upon this Liberty

berty as a Botch at a Pinch ; because they were certainly capable of writing otherwise, if they had chosen it. This Figure is not very common in the *Greek* and *Latin* Poets. *Chaucer*, in his *Knight's Tale*, says,

*Than I anon 'gan chaungen bewe,
For Grevaunce of my Wounde newe.*

And *Spenser*, in the first Book of his *Fairy Queen*, has,

Eftsoons his manly Forces 'gan to fail.

And again,

*And towards him they 'gan in Hastle to ride,
To weet of News, that did abroad betide.*

In another Place he has 'gainst for a-

*'Gainst that proud Paynim King that works
her Teen.*

So likewise in our old Version of the *Psalms* we have 'dures for endures.

*Praise ye the Lord, for he is good,
His Mercy 'dures for aye. cvi. I.*

O

VER.

VER. 86. *Ween'd* is an old Saxon Verb for *thought*, or *supposed*. Chaucer, in his *Knight's Tale*, writes thus :

*But we go wrong full ofte truely,
Thus we may say all. and namely I,
That wenden, and had a great Opinion,
That if I might 'scape fro' Prison,
Than had I been in Joye, and parfite Hele.*

And again,

*Thou mightest wenen, that this Palamon
In his fighting were a wodde Lion.*

Spenser also, in the first Book of his *Fairy Queen*, has this Line,

*Furthest from End, then when they nearest
ween.*

VER. 93. *In fierce hosting.*

I meet with this Word no where else ; so it is probable MILTON coined it for his Purpose, but he has had no Followers to use it after him. *Hostis* in Latin is an open Enemy ; and our English Word *Host*, derived therefrom, signifies an Army of Soldiers. So that the Formation of *hosting* is natural

natural enough, meaning an eager Engagement between hostile Troops.

VER. 160.

————— *Ambitious to win
From me some Plume.*

Plume is *French* for a *Feather*, from the *Latin Pluma*. As Knights and Warriors formerly used to adorn their Helmets, or Caps, with Bunches of rich and elegant *Feathers*; so those, who in an Engagement deprived their Antagonists of them by any Act of Might or Violence, were supposed to be in that Respect victorious. This was winning a *Plume*.

VER. 187. *As erst thou said'st.*

Erst, or *earst*, is an old Word used in Poetry for *some Time ago*, formerly. Thus *Spenser* writes in his *Fairy Queen*. B. I. C. iv. 12.

*Out of his swooning Dream he 'gan awake,
And quick'ning Faith that earst was woxen
weak,*

The creeping deadly Cold away did shake.

Geo. Ripley in his *Compound of Alchymy* has it also.

*Of Dissolution now will I speak a Word or two,
Which sheweth out, what erst was hid from
Sight.*

N. B. This *Ripley* was a regular Canon of *Bridlington* in *Yorkshire*, and flourished about 1470.

VER. 231. *Each armed Hard a Legion.*

This is a *Roman* military Term, derived from the Verb *legere* to chuse; in forming of a *Legion*, they made Choice of such young Men as were the fittest to bear Arms. The Number that constituted a *Legion* varied from Time to Time. Under *Romulus* the *Legion* contained 3000 Foot, and 300 Horse; but at last it consisted of about 6000 Men, and I believe never of more.

VER. 296. *Parle* is a *French* Word signifying *Discourse*; but I do not remember to have met with it in any other Author. *Parley* indeed is a *Discourse* between two Parties. And to *beat or sound a Parley* is a common military Phrase, when by Beat of Drum, or Sound of Trumpet,
one

one of the opposite Parties wants a Conference with the other, about some Affair of Consequence between them. MILTON never obliges himself to tread the beaten Path; he therefore chose *Parle* rather than *Parley*; and by this Means his Reader is rendered the more attentive, and his Poem is agreeably diversified by new or uncommon Words.

VER. 320. This Description of *Michael's* Sword is so like that of *Arthegal's* in *Spenser's Fairy Queen*, (B. V. C. i. 10.) that one cannot help thinking but that our Author had it for its Pattern.

*For of most perfect Metal it was made,
Temper'd with Adamant amongst the same;
For there no Substance was so firm and hard,
But it wou'd pierce or cleave, whereso it came;
Ne any Armour cou'd his Dint out-ward,
But wheresoever it did light, it throughly
shar'd.*

Nay our Author joins *griding* (an old Word for *cutting*) to *Sword*, as *Spenser* does to *Steel*, (in B. II. C. viii. 36.)

*His poinant Spear he thrust with puissant
Sway,
At proud Cynochles, while his Shield was
wide,
That thro' his Thigh the mortal Steel did gride.*

*In another Place also he says,
The keen Cold blows through my beaten Hide,
All as I were thro' the Body gride.*

VER. 332.

A Stream of nectarous Humour issuing flew'd.

This Passage is imitated from a similar one in *Homer*, where *Venus* is wounded by *Diomedè*. (*Iliad* V. 340.) That *Satan*, or his Angels, which are Spirits however impure, could be wounded, is shocking to some Understandings. But these Modes of Speech are authorized by Phrases, nearly parallel, in holy Writ; such as, *bruising the Serpent's Head*; there was *War in Heaven*; a *Sword proceeded out of the Mouth of him that sat upon the white Horse*, &c. which, though they be understood by some metaphorically, are yet sufficient to justify the Liberty *MILTON* has here taken, without

out the Imputation of establishing an *anti-christian* Theology. From *Venus's* Wound, instead of Blood, there issued a Stream of *Ichor* :

Ἰχώρ ὁῖος περ τε γει μακαρεσσι θεοῖσιν.

Such as from the immortal Gods can flow.

A watery Humour something like Blood ; or, as it is explained in the *Scholia* ascribed to *Didymus*, ἰχθασια τις διεφθαρμένης σαρκος ἰψαιμος, i. e. *A bloody Moisture proceeding from corrupted Flesh*. This *MILTON* calls a *nectarous sanguin Humour*. Indeed he generally improves upon whatever he imitates.

VER. 362. *Fled bellowing.*

This wounding of *Moloch*, and the terrible Noise he made thereupon, is a manifest Allusion to a Passage in *Homer*, who makes *Diomedes* to wound *Mars*, in a tender Part with his Spear. (*Iliad* V. 859.)

———— Mars bellowing with the Pain,
Loud as the Roar encount'ring Armies yield,
When shouting Millions shake the thund'ring
Field.

And

And our Author's making Use of the Epithet *uncouth* joined to Pain, in this Place, renders it credible that he had the following Passage in *Spenser's Fairy Queen* in his Remembrance. B. I. C. xi. 20.

*The piercing Steel there wrought a Wound full
wide,
That with the uncouth Smart the Monster
loudly cry'd.*

Uncouth means *strange, harsh, uncommon*; it is a Word of *Saxon* Original properly signifying *unknown*.

VER. 363. *Uriel* is the Name of an Angel whom we find spoken of in the fourth Chapter of the second apocryphal Book of *Esdra*s. *Augustin Calmet* tells us, that in the Edition of the New Testament in the *Ethiopian* Tongue, there is the Picture of the Angel *Uriel*, with this Inscription; *St. Uriel, who was with Adam and Eve when they went out of Paradise*. And he farther observes, that the Church of *Rome* admits of the Names but of three Angels, to wit, *Michael, Raphael, and Gabriel*. The Word is *Hebrew*, signifying, *God is my Light*. *Uriel* is likewise the
Name

Name of a Man mentioned in the second Book of *Chronicles* xiii. 2.

VER. 365. *Adramelec* is the Name of a false Deity, that was worshipped by the *Sepharvites*, who were sent by *Shalmaneser*, the King of *Affyria*, to dwell in the Cities of *Samaria*. (2 *Kings* xvii. 3, 31.) The Name *Adramelec* is *Hebrew*, compounded of *Eder*, illustrious, and *Melec*, a King; which some Interpreters understand to be the *Sun*, because the *Sepharvites* burnt their Children in Fire to him. Cruel and detestable Horour and Worship!

Asmadai is another Name of the impure Spirit *Asmodeus*, spoken of in the Book of *Tobit*, Ch. iii. 8. Some derive this Name from the *Hebrew* *Ef-Madai*, i. e. the *Fire of Media*; because he is said to have inspired the Inhabitants of that Country with vile Lust. Others think it is formed from the Verb *Shamad*, i. e. to destroy, to lay desolate; which seems to me to be the more probable Etymology of the two. See *Asmodeus*.

VER. 371. MILTON here gives us the Names of three of the Rebel Angels, or of the

the *Atheist Crew*, as he calls them, to wit, *Ariel*, *Arioc*, and *Ramiel*. The first is formed of אֱרִי a *Lion*, and אֱלֹהִים *God*. The second denotes a *fierce Lion*. And the third, the *Exaltation of God*. We meet with the Mens Names *Ariel*, and *Arioc*, in Scripture, but *Ramiel* I am a Stranger to. See *Ezra* viii. 16. and *Gen.* xiv. 1. The Prophet *Isaiah* calls the strong Hold of *Zion*, which *David* took from the *Jebusites*, *Ariel*; probably alluding to the great Strength of a *Lion*. See *2 Sam.* v. 7. and *Isa.* xxix. 1.

VER. 386. *Swerven* is a *Saxon Verb*. It signifies to wander, to go out of the Way, to move out of its Place; in which Sense *Spenser* uses it in his *Fairy Queen*, B. V. C. x. 35.

*So all at once they on the Prince did thunder,
Who from his Saddle, - swerved nought aside,
Ne to their Force gave Way.*

And again, B. I. C. x. 14.

*And ever up to Heav'n, as she did pray,
Her stedfast Eyes were sent, ne swerv'd other
Way.*

Also

Also to turn aside, as in the 119th Psalm;

*Seeking the Lord with all their Heart,
And never from him swerve.*

VER. 387. This Description of the Rout of Satan's Army is short, but beautiful and expressive ; miserably translated into *Latin* by *Hog* ; but elegantly and concisely by *Dr. Trapp*. *Homer* abounds in this Kind of Descriptions, though generally with Similes. Our Author doubtless profited by them. In the sixteenth Book of the *Iliad* we have what *MILTON* might copy from.

*Chariots on Chariots rowl ; the clashing Spokes
Shock, while the madding Steeds break short
their Yokes ;*

*In vain they labour up the steepy Mound,
Their Charioteers lie foaming on the Ground,
Where Horse and Arms, and Chariots lie o'er-
thrown,*

And bleeding Heroes under Axles groan.

VER. 447. The Learned are puzzled to give any explicit Account of this *Nifroc*. The most we know concerning him is, that
he

he was worshipped by the *Assyrians*. (See 2 *Kings* xix. 37.) Perhaps MILTON entitles him *the Prime of Principalities*, because he had divine Honours paid him in so grand a City as *Nineveh*. The Etymology of his Name is disputable. The *Septuagint* call him *Meferach*, and *Josephus* *Araskes*; two Names as much unknown as *Nisroc*.

VER. 471. Our Author here with great Propriety attributes the Invention of *Gunpowder* and Cannons to *Satan*. Terrible Instruments of Destruction indeed they are; and in the Use of them there is the Appearance of greater Horror and Desolation than in the Use of *Bows* and *Arrows*, Swords and Spears. Yet we read of greater Slaughter and Havoc being made in ancient Battles by these, than ever has been made by *Guns*. *Gun powder* is generally supposed to have been invented, or first made known, by one *Bartholdus Schwartz*, a Franciscan Friar, who shewed the Use of it to the *Venetians* in the Year 1380. In this Account of *Satan's* Artillery we find several common Words; 1. *Spume*, which signifies Froth or Foam, formed from the *Latin Spuma*. 2. *Infuriate*, mad or raging, from the

the *Latin Furia*, a Fiend or outrageous Creature. 3. *Chere*, i. e. Fare, Health, Joy, Courage; taken from the *French Word Chere*, i. e. Entertainment. There is a great Resemblance between our Author's Description of a *Cannon*, and that in *Spenser's Fairy Queen*, B. I. C. vii. 13. which is as follows :

*As when that devilish iron Engin wrought,
In deepest Hell, and fram'd by Furies Skill,
With windy Nitre, and quick Sulphur fraught,
And ram'd with Bullet round, ordain'd to kill,
Conceiveth Fire, the Heavens it doth fill,
With thund'ring Noise, and all the Air doth
choke.*

VER. 527. *Panoplie* is originally a Greek Word signifying compleat Armour. It is compounded of *παν* all, and *οπλα* Weapons of War.

VER. 535. *Zophiel* is a Hebrew Name, compounded of two Words, denoting the Watchman or Spy of God. Which Name is properly enough adapted to a Cherub of the swiftest Wing; who had been employed

as a Scout to get Intelligence of the Posture and Designs of the Enemy.

VER. 558. It is necessary here for the Sake of some Readers to explain the *military* Terms which our Author uses in these ironical and even punning Speeches. *Vanguard* is a *French* Word (*Avant-Garde*) denoting the first Line of an Army, drawn up in Battle-Array; and then appears the *Front*, from the *Latin Frons*, a Forehead. The two Sides of the Army from Front to Rear are called *Flanks*, from *Flanc*, which is *French* for a *Side*. The *Reed*, or small Cane, is to convey the Fire to the *narrow Vent* (as our Author calls it) or Touch-hole of a Piece of Ordnance. *Suspense*, in *Latin Suspensus*, is as it were hanging in Doubt, in *Suspense*. But the Words in Verse 586, &c.

————— *Whose Roar,*
Embowel'd with outrageous Noise, the Air
And all her Entrails tore ———

do not seem to be justly and properly connected; the Author's strong Attention to the Grandeur of his Subject might make him neglect Accuracy in Expression. Can
the

the *Roar* be properly said to be embowelled in the Gun? And what are the *Entrails of the Air*?

VER. 614. This trifling low-liv'd Wit, that our Author puts into the Mouths of *Satan* and *Belial* is intirely out of Character, and really debases the Dignity of heroic Poetry, especially where he is describing the Horrors of a Battle. *Homer*, it is true, gives into the like ill timed Railery, in the sixteenth Book of the *Iliad*. He makes *Aeneas* speak thus to *Meriones*.

*Meriones! as well as you can dance,
My Spear had like your Capering to have
spoil'd.*

In like Manner *Patroclus* jests upon the fatal Fall of *Crebiones*.

————— 'Twas nimbly done;
*Oh that we had a Man cou'd leap like him,
To leap into the Sea, and groaping swim;
How satisfy'd with Oysters shou'd we be!*

Notwithstanding the Authority of *Homer* and *MILTON*, as Standards for Poetry; yet I have not met with any of their most sanguine Admirers, who undertake to defend

these Passages. I am of Opinion the *Greek* Poet mislaid our *English* one; unless he copied from some *Italian*, whom I am not acquainted with. We have one Example indeed of this Kind of *Mockery* in Scripture, and that is the Prophet *Elijah's* ironical Speeches to the Prophets of *Baal*. (1 *Kings* xviii. 27.) But the Occasion was so different that we cannot well draw a Parallel between them.

VER. 654. *Main* is an old Word for great, formed from the *Latin*, *magnus*. Thus *Charlemain*, or *Charlemagne*, is *Charles the Great*. To sail upon the *Main*, denotes the great *Ocean*; in this Sense it is used by *Shakespeare*.

*Bids the Wind blow the Earth into the Sea,
Or swell the curled Waters 'bove the Main.*
King Lear.

The *main Mast* of a Ship is the great or chief Mast. So that *main Promontories*, in this Line, means *huge Promontories*, vast Rocks. But *Main* a little farther on, in Verse 698, signifies *all Nature*, the *Universe*. Dr. Trapp translates it very well by *summa rerum*; in the same Sense that *Ovid* calls

calls *Rome, domina rerum*, the Empress of the World.

*Sed dominam rerum de sanguine natus Iuli
Efficiet; i. e. Romam.*

Metam. Lib. XV. 447.

VER. 681.

*Son in whose Face invisible is beheld
Visibly, what by Deitie I am.*

These two Lines seem to convey an Idea, that is neither congruous to good Sense nor sound Divinity. I know a Text in *Rom.* i. 20. is alledged in our Author's Defence; but the ἀόρατα αὐτοῦ and καὶ ὁραταῖς in that Verse do by no Means, I think, come up to *an invisible Face beheld visibly*. For καὶ ὁραταῖς being joined to νοηματα, in a figurative Sense, means only *discovered or understood by the Mind*. Dr. Tropp, in his Latin Version, has expressed this Passage very clearly.

*Fili, in divino cujus mea gloria vultu
Numinis aspicitur. i. e.*

——— *Son, in whose Face divine,
The Glory of my Godhead is beheld,*

VER. 737. *Rebell'd* is here put for those who have rebelled, *Rebels*, or *Rebellious*. But it is a Liberty, if MILTON left it so, that ought not to be imitated; perhaps *undying*, in the next Line but one, for *never-dying* (ὁ σκωληξ ἔ τελευτα, *Mark* ix. 44.) may be esteemed more tolerable, if not more poetic.

VER. 750. This Description of the *Messiah's Chariot* is principally taken from *Ezekiel's Vision* (Chap. i.) It may be necessary to explain some Words made Use of therein. (1.) *Beryl* (βηρυλλος) is a precious Stone of a pale-green Colour; it is said large Pieces of it are found in *Pegu* and *Ceylon*. (2.) *Saphir*, or rather *Sapphire* (σαπφυρος) is a transparent precious Stone of a beautiful Sky-blue. Those *Sapphires* that are brought from *Pegu* are the most esteemed. *Lemery* says they are but small Stones, much about the Size of large *Pins Heads*. (3.) The *Showrie-arch* is another Name for the *Rain-bow*. (4.) *Urim* is a *Hebrew* Word signifying *Lights*; the Learned are not agreed what the *Urim* and *Thummim* were that had a Place in *Aaron's*

Aaron's Breast-plate. (See *Exod. xxviii. 30.*) *Josephus*, in the third Book of his *Antiquities*, says they were the twelve precious Stones mentioned *Exod. xxviii. 17.* which used to emit a *glorious Splendor*, when God designed to assist the Children of *Israel*, and give them Victory in their Battles, or other public Enterprises. But he says, that *miraculous Shining* had ceased for above two hundred Years before his Time. *Bickering Flame* denotes a starting Motion, as if it were fighting. *Bickering* is derived from the *British Word Bicare*, i. e. *Tilting*, or *Skirmishing*; in which Sense *Chaucer* uses it in his Legend of *Hypermeſtre*.

*But which I not, wherfore I woll be fiker,
If thou say naie, we two ſhall have a Biker.*

VER. 833. *Empyréan*, in this Line, is put for a Substantive; but it is more commonly an *Adjective* of the same Signification with *empy'real*. It is compounded of two Greek Words, ἐν in, and πῦρ Fire, denoting what is exceeding bright and shining as the Sky. *Cælum empyreum*, in the Writings of the scholastic Divines, means the highest Heaven, the Seat of the Blessed.

VER.

VER. 871. *Chaos* is here elegantly personified; *to feel tenfold Confusion* is extremely beautiful. The Word is used to denote a confused Mixture of all Things jumbled together. It is usually derived from the old Greek Verb $\chi\alpha\omega$ for $\chi\alpha\omega\omega$, *I gape wide, I am open*; the great Void that existed before the Creation. The $\mu\epsilon\gamma\alpha$ $\chi\alpha\sigma\mu\alpha$, mentioned *Luke xvi. 26.* has the same Etymology. *Chaos's wild Anarchy* means, that there was then no Order among the *Elements* as now, but all in Up-roar and Confusion. *Anarchy* ($\alpha\nu\alpha\rho\chi\iota\alpha$) is a Greek Word, denoting *without Order or Government*.

The End of the Sixth Book.

BOOK

B O O K VII.

VER. 1. *Urania* is the Name of one of the nine *Muses*. But MILTON says he invokes the *Meaning* not the *Name*, which in *English* signifies celestial, or heavenly; and therefore in a religious Invocation is properly called upon. It is derived from the *Greek*, *ὑρανός*, *Heaven*.

VER. 4. *Pegasean* is an Adjective formed from *Pegasus*, the fabulous Poets Horse. The Story of which in short is this. *Hyginus* says, that *Pegasus* was the Son of *Neptune* and the Gorgon *Medusa*. When *Bellerophon* was enjoined to subdue the *Chimæra*, by the Favour of *Neptune* he mounted this winged Horse, and so obtained the Victory. This *Chimæra* is represented as a Monster with a *Lion's Head*, a *Goat's Belly*, and a *Dragon's Tail*; but was in Reality a Mountain in *Lycia*, whose Top was infested with Lions; Goats fed upon it about the Middle; and the Bottom of it abounded with Serpents; which *Bellerophon* is said to have subdued by rendering it habitable. And some think, that in this Place

Place Nothing more is meant by *winged Pegasus* than a Ship with Sails.

VER. 18. *Bellerophon* was the Son of *Glaucus*, King of *Ephyre*. Being hospitably entertained by *Prætus* King of *Argos*, his Wife *Antea*, or *Sthenobæa*, fell in Love with him, and enticed him to her Bed; but meeting with a Repulse from the chaste and prudent Youth, she accused him to her Husband (just as *Joseph's* Mistress did) as if he had offered to have forced her. *Prætus* sent him into *Lycia*, to his Wife's Father *Jobates* with Letters (the Contents of which were unknown to the Bearer) exhibiting his supposed Crime, with Orders to make away with him; but being victorious in whatever he was put upon, his Life was saved; and gaining the Conquest in several dangerous Enterprizes, by the Help of the *winged Horse Pegasus*, he grew vain-glorious; and attempting to fly up into Heaven with him, *Jupiter* caused the Horse to throw him; and falling upon the *Aleian* Plain, he there died. This *Ἀλεϊὸν πεδίον* (see *Homer's Iliad* VI. 201.) was a large Plain in *Lycia* near the Mountain *Chimæra*. It is also said, that when *Bellerophon*

Bellerophon mounted *Pegasus*, he struck his Hoof against a Part of Mount *Helicon* in *Bæotia*, from whence proceeded a Spring called *Hippocréné*, or the *Horse* Fountain. That Word is compounded of *ἵππος*, a *Horse*, and *πρην*, a *Spring*.

VER. 32.

*But drive far off the barbarous Dissonance
Of Bacchus, &c.*

Some suppose, and perhaps not without Reason, that this Paragraph is a satirical Stroke upon the licentious, revelling Times, upon the Return of King *Charles II.* when such a Flood of *Bacchanalian* Intemperance and Debauchery overspread the Nation, that *sober Religion* durst hardly shew her Face in many Places. *MILTON* seems also to have been in some Fear for himself in particular, considering the Part he had acted under *Cromwel.* *Orpheus*, the *Thracian* Bard, we are told, was torn to Pieces by the frantic Followers of *Bacchus*, on *Rhodopé*, a Mountain in *Thrace*; nor could *Calliopé*, one of the nine *Muses*, and his own reputed Mother, protect him from their Rage. But the *cælestial Muse*, whom

whom MILTON implored, may be supposed to have been his secret Defender; for the Government let him live and die in Peace, though indeed in Privacy and Obscurity.

VER. 122. I know none of our *English* Poets who have taken the Liberty that MILTON and *Spenser* have done in varying the Accent of Words. They might think perhaps that it diversified the Measure of their Verse; but that is a *Licentia poetica* that our finest and best Writers have not thought proper to imitate. I think indeed it is the best Way to pronounce a Word always in the same Manner, and not to lay the Accent sometimes upon *one Syllable* and sometimes upon *another*. MILTON in this Line, in the Word *invisible*, makes the last Syllable but one long; whereas it is constantly made short in our correctest Poets. So likewise, in Verse 76 before, in the Word *infinitely* he commits the same Fault. Again, in Line 594 of the fourth Book, he makes the second Syllable in *Volubil* long; and yet in the 436th Line of the 9th Book he makes it short. Thus also *Spenser*, in the Word *infamous*, makes the middle Syllable long in this Line,

False

False erraunt Knights infamous and forswore.

And again, in another Place he makes *ca*, in *implacable*, long, contrary to common Usage, as

O how I burn with implacable Fire!

VER. 162. What is here meant by *inhabiting lax*, or, in other Words, dwelling at large, I cannot well determine. It seems to me to be a *loose* Expression. For can we suppose the *Angels* were crowded for want of Room before the Expulsion of *Lucifer*? Or, that they had Orders now to rove about as they listed, till *Adam's* Posterity should come and fill up the vacant Seats? Or were they to have Nothing to do while the *Son* was creating the World? Vain Enquiries; and what if we should resolve them thus? *Aliquando bonus dormitat Homerus.*

VER. 303. *Oose*, or *Ouze*, is an old Word for Dirt, Mud, or Slime. *Hog* translates it by *riguum corpus terræ*; and Dr. *Trapp* by *molle et luteum solum*. Some Authors call Ground *ouzy*, that is marshy,
Q fenny,

fenny, moorish; any Ground indeed that is wet, moist, or plashy.

VER. 374. The *Pleiades* (or *Pleiads*, in two Syllables, as it is now more usually written) is an Assemblage of seven Stars in the Neck of the Sign *Taurus*. The Word is derived from the Greek Verb πλειν, *to sail*. In *Latin* they are called *Vergiliæ*, from *Ver*, the Spring. They rise about the vernal Equinox, and are usually attended with rainy and stormy weather. Though we call them in *English* the *Seven Stars*, yet there are only *six* discernible by the naked Eye. The Reason of which, as we find it in the Poets, is this. They were the *seven* Daughters of *Atlas*; *six* of them were married to *Gods*, but the *seventh* to a *Mortal*, and therefore inconspicuous. *Job* says, (xxxviii. 31.) *Canst thou bind the sweet Influences of Pleiades?* In the original Hebrew, כִּמָּה, *Chimâ*; which Word in *Amos* is rendered *the Seven Stars*; viz. *Seek him that maketh the Seven Stars*. I suppose different Persons translated those Passages; and that I take to be the Reason why we have, in our *English* Version, *Pleiades* in one Place, and *Seven Stars* in another.

This

This was an Oversight, I imagine, in the *general Review* of the whole Bible. I have observed some other Oversights of the same Nature, which I have remarked in my *Dictionary of the New Testament*, which I have by me in Manuscript.

VER. 402. *Scull* is derived from the *Saxon* Word *sceole*, which signifies a great Multitude of Fishes; such as appears particularly upon what they call the *Great Bank*, on the Coast of *Newfoundland*, where we are told there are such immense Quantities, that of the *Cod-fish* only there are *five hundred Ships* laden every Year. To this I suppose our Author alludes in saying,

They bank the Mid Sea.

VER. 421. *Summed* is a Term in *Falconry*. A Hawk is said to be *summed*, when she is full feathered and fit to be taken from the *Eyrie*. The *Eyrie* is a Brood or Nest; or more particularly the Place where Hawks build their Nests and hatch their Young. *Falconry*, as now practised, was unknown to the *Greeks* and *Romans*; we cannot therefore find any of the *Terms* of

that Art in their Books. They are all derived from the *French*.

VER. 428. A *Caravan* comes from the *Arabic*, *Cairawan*; or the *Persic*, *Kervan*; which signifies a Company of Travellers, Pilgrims, or Merchants, who, for their greater Security, march in a Body in the *East* Countries, where there are large Deserts to pass over infested with daring Robbers. Our Author compares the prudent Coalition and Flight of migratory Birds to these *Caravans*; in which *Naturalists* observe a surprising Instinct in gathering together at one Time and Place, in regulating their Order of Flight, with a mutual Design of assisting one another.

VER. 457. *Laire* comes from the *French* *Lair*. It denotes a Place in *Forests* where wild Beasts, or in *Parks* where Deer, rendezvous. And *wons* is a *Saxon* Word, signifying to dwell, or inhabit. *Chaucer*, in his *Sir Thorpas*, says,

*Till he so long hath ridden and gone -
That he found in a prive Wone
The Countre of Fairie.*

And

And *Spenser*, in his *Fairy Queen*, writes thus :

*Not far away (quoth he) he hence doth wonne
Foreby a Fountain.*

VER. 467. *Libbard*, or *Liebard*, is the German Name of a *Leopard*; a wild Beast that is all over full of Spots and beautiful Streaks. It is engendered by a male *Panther* and a *Lioness*. It is compounded of two Greek Words, λεων and παρδαλις. MILTON takes frequent Opportunities to vary his Poetry, by chusing uncommon Words or Names, rather than those that are more usual. *Spenser*, in the first Book of his *Fairy Queen*, says,

Make the Libbard stern
*Leave roaring, when in rage he for Revenge
does yearn.*

VER. 471. *Behemoth* and *Leviathan* are two wonderful Creatures described by *Job*, Ch. xl. and xli. But the Commentators and Critics are not agreed what Creatures they really are, nor by what modern Names to call them. *Leviathan* has been commonly understood to be the *Whale*, and

Behemoth the *Elephant*. Thus both *Hog* and *Dr. Trapp* translate the Word *Behemoth* in this Place by *Elephas*. *Behemoth* is a *Hebrew Word*, of the *plural Number*, and properly signifies *all Sorts of working Cattle*. *Robertson*, in his *Lexicon*, explains it by *bestiæ, pecora, jumenta*. But such is the Nature of the *Hebrew Language*, that sometimes a Word in the *plural Form* signifies but one Thing, of which *Behemoth* seems to be here an Example.

VER. 484. *Herodotus* tells us, in his *Euterpe*, that there are *winged Serpents* that come out of *Arabia* every Spring into *Egypt*; but that the Birds called *Ibides* meet them in their Course, in a wide Plain near *Egypt*, and there kill and devour them; that he himself saw the Serpents Bones lie there in great Quantities. He farther adds, that the *Wings* of those Serpents are not *feathery*, but smooth like the Wings of a Bat. The *Ibis*, we are told, is now very rarely seen in *Egypt*; and I know not what modern Travellers mention their having seen any of those *flying Serpents*.

VER.

VER. 489. By *Minims of Nature* our Author means the *smallest of Creatures*, from the *Latin Word Minimum*, (*i. e.*) the least; and perhaps he might have an Eye to a Place in *Proverbs*, Chap. xxx. 24. where in the *vulgate Translation* we have these Words, *Quatuor sunt minima terræ*, *i. e. There be four Things that be little upon the Earth.* An *Emmet* is the *Saxon Name* for an Ant or Pismire; our Poet frequently avoids using the commonest Names of Things.

VER. 502.

——— *Aire, Water, Earth,*
By *Fowl, Fish, Beast, was flown, was swum,*
was walkt.

This is a *fanciful Way* of expressing Things, and fitter for *Epigram* than *Heroics*. Where do we meet with any Thing like it in the ancient *Greek* and *Latin epic Writers*? But it was more in Use in our Author's Time than of late Years amongst our best Poets. I remember a Verse of *Gocker's*, (the famous Writing Master and Engraver) formed exactly upon this Plan.

So

*So that all Sorts of Beasts, Birds, Fish, and
Men,
Shall run, fly, swim, and march from my
swift Pen.*

VER. 506. These four or five Lines are manifestly a Paraphrase upon what Ovid, in his *Metamorphosis*, speaks of the Creation of Man. In Sandys's Translation of that Passage in Ovid we have these Lines.

*A nobler Creature with a Mind possess'd,
Was wanting yet, that should command the
Rest;
As other Creatures move with down-cast Eyes,
God with a lofty Look did Man endue,
That he might Heav'n's transcendent Glories
view.*

In Verse 518, our Author, contrary to common Usage, lays the long Accent upon the middle Syllable of the Word *audibly*; a Liberty that no following Poet, that I know of, has taken.

VER. 579. The *Galaxy* is a long, luminous Tract in the Sky, easily perceivable

ble in a clear Night, when the *Moon* does not appear. Since the Invention of *Telescopes* this *Galaxy* is observed to be an Assemblage of an infinite Number of minute Stars. Or, as *MILTON* here humourously expresses it, *powder'd with Stars*. It has the Name of *Galaxy*, from the Greek Noun *γала*, Milk. Hence it is called in *Latin*, *Via lactea*; and in *English*, the *Milky Way*.

VER. 597. *Fret* is a technical Term in *Music*. On the Finger-board of a *Bass-Viol* there are Divisions athwart, by which the Sound is regulated and varied. These Divisions for *Stops* are called *Frets*.

VER. 619. *Hyaline* is a Greek Adjective, and signifies *glassy*. It is formed from *υαλος*, Glass. And our Author takes this Notion of a *hyaline* Substance from a Passage in the *Apocalypse*, (Ch. iv. 6.) where there is express Mention made of the *θαλασσα υαληνη*, or glassy Sea like Chrystal.

The End of the Seventh Book.

BOOK

BOOK VIII.

VER. 1. As MILTON had introduced an *Angel* speaking in the foregoing Discourse, I am apt to think that it had the same Effect in his own Mind, that he supposes it had upon *Adam's*. There is something extremely natural in this Supposition. *Homer* attributes the same delusive but delightful Consequence to the Words that *Agamemnon* heard in the Dream, that was sent him by *Jupiter*:

*Eager he rises, and in Fancy hears,
The Voice celestial, murm'ring in his Ears.*

VER. 23. Our Author gives *punctual*, in this Line, an unusual Signification. *Punctual* means, in general, what is exact, just, regular. But in this Place it has Relation to the *Latin*, *Punctum*, a Point; the least Portion of Magnitude; which our *Earth* may well be deemed to be, if compared with the Universe. But I have not observed that it has this Meaning in any other *English* Writer.

VER.

VER. 83. Our Author, observing how *Astronomers* were puzzled to account for the various Motions of the celestial Bodies that they might not jostle and interfere one with another, exposes in a pleasant and safe Manner their different Systems. He calls their describing the Sphere in *Plano*, *centric* and *excentric* *Scribbles*. *Cycle* is a Greek Word for a Circle, (*κυκλος*). And *Epicycle* is a Circle on a Circle, which has its Center in the Circumference of another that is greater.

VER. 134. By *Rhomb* in this Line is meant the *primum mobile*, or first Mover, in the old *Ptolemaic* Astronomy. It was supposed to be the *ninth* or highest Sphere in the Heavens, containing all the other *Spheres* within it, and giving them Motions, so as to turn the whole quite round in twenty-four Hours. *Rhomb* is derived from the Greek Verb *γεμβειν*, to whirl or turn round.

VER. 150. The Notion of *male* and *female* *Light* is not MILTON's only; for
Pliny,

Pliny, in his natural History, (Lib. II.) says, that the *Sun* is a *masculine* Star, and that by the Heat thereof Moisture is dried up; but that, on the contrary, the *Moon* is a *feminine* Planet, and of a humid moistening Nature. That the *Sun* is *drying* is very plain; but it is not so evident, that the *Moon* creates or causes a *Deflux* of Moisture. These Notions may pass in *Poetry*, but they will not bear the Test of philosophic Examination.

VER. 157. The Adjective *habitable*, in this Line, is made a Substantive; *Globe*, or *Earth*, being understood. Our Poet has taken the same Liberty in other Places; but it is a *Licence* that ought to be used with Caution; none but Writers of established Reputation in *Greece* will safely venture upon it; it is a *Grecism*. For the feminine Adjective *οικυμενη*, in that Language, is put for (*οικυμενη γη*) the *habitable Earth*. Thus *Eustathius*, in the Beginning of his Commentary upon *Dionysius Periegetes*, says, *εις δυο κονας τεμεται η οικυμενη*, i. e. the *habitable Globe* is divided into two Cones.

VER.

VER. 212. The Fruit of the *Palm-tree* are called *Dates*. *Lemery* says, they are oblong, a little longer than one's Thumb, fleshy, and of a yellowish Colour. Being shaped like a *Finger*, they are called *Dactyli* in *Latin*, and *δακτυλοι* in *Greek*, from *δακτυλος*, the Name of a *Finger* in that Language. They serve for Food to a vast Number of People in the *Indies*, *Syria*, *Africa*, and *Egypt*. But *Dalechamp* (in his *Histoire des Plantes*, Page 305.) observes that there is a great Difference in *Dates*; those that grow in *Egypt* are drying and astringent, whereas those of *Syria* and *Palestine* are soft, moist, and sweet.

VER. 519. *The amorous Bird of Night* means the *Nightingale*, which being reckoned the Chief of all Singing Birds, is here introduced very properly as singing our first Parents *Epithalamium*; for by *Spousal*, in this Place, we must understand the *Wedding Song*; though *Spousals*, in a more general Signification, denotes all Marriage Ceremonies. The Word is derived from the *French*, *Epousailles*, which are reciprocal Engagements that the Parties

R

concerned

concerned solemnly enter into, in the Face of the Church, to take one another in Marriage. Our Author, by the *bridal Torch*, alludes to a Custom in Use amongst the *Romans*. The Bride, on her Marriage day in the *Evening*, was conducted to the Bridegroom's House by three Boys whose Fathers and Mothers were alive, with *lighted Torches* carried before her, according to *Plutarch* usually five; these might be termed *bridal Lamps*.

VER. 550. This Formation of *vertuous* in the superlative Degree is contrary to our *English* Grammar Rules, as well as common Usage of Speech. For Adjectives that End in *ous* are not formed by adding *er* for the Comparative, and *est* for the Superlative, but by prefixing *more* and *most*; as for Example, Amorous, more amorous, most amorous.

VER. 576. The *Apocope* in this Word *adorn* for *adorned* cannot be warranted by any other similar Example, that I know of, in the *English* Tongue. Our Author perhaps might herein imitate some of the *Italian* Poets, in whose Writings he was
well

well versed. Or perhaps it was to make our Language in some Sort resemble that of the *Greek* Poets, who took great Liberty in making Vowels long or short as Occasion required; also in shortening or lengthening their Words. But as the learned *Posselius* says, *Licentiam illam poeticam improbandam, et studiè vitandam esse, i. e.* “ That poetic Licence is by no Means to be imitated, but avoided.”

VER. 615. To *Adam's* curious Question, *how Angels, or heav'nly Spirits love?* *Raphael* gives a very cautious Answer; and yet perhaps our Author makes him assert some Things that it would be difficult for any Body to prove. They ought therefore to be understood in the Sense of an *imaginative Poet*, rather than of a *philosophic Reasoner*. I am apt to think, that in using the Word *Irradiance, i. e.* enlightening, or shooting forth Beams of Light, *MILTON*. alluded to a Process in *Chymistry*, wherein some mineral Ingredients impart their Virtue without losing any Thing (it is said) of their *Weight* or *Substance*.

VER. 631. By the *Earth's green Cape*, we understand *Cape de Verd*, (*Verd* signifies *green*, from the *Latin, viridis*) the most western Point of *Africa*, jetting into the vast *Atlantic Ocean*; and those called the *Cape Verd Islands* lie opposite to the said Promontory. *Cape* signifies any Point of Land running into the Sea; a Head-land, from *Caput* the Head. *Cape de Verd* is supposed to be the *Hesperium Cornu* of *Pliny*, and the *Ryffadium* of *Ptolemy*. When the Sun sets in the West he is called *Hesperian*, from *Hesperus*, which by a *Synecdoche* signifies the *Evening*. Thus *Virgil* says,

Ite domum saturæ, venit Hesperus, ite capellæ.

*Go Home, you well-fed Goats, no longer stay,
The Ev'ning's coming on; now go your Way.*

The End of the Eighth Book.

BOOK

BOOK IX.

VER. 14. *The Wrath of Achilles* is the reigning Subject of *Homer's Iliad*; and the Effects of *Turnus's Rage* for the Loss of *Lavinia*, whom he expected to marry, are particularly described by *Virgil* in the *Æneid*. Our Author therefore properly takes Notice of these two Masterpieces in *Epic Poetry* to set them in Contrast with his own, which is founded on a more certain and interesting Argument. The Foundation that they built upon is extremely *fabulous*; his rests upon a *divine Revelation*. They treat of Men and imaginary Deities; he of Angels, and the real Creator and Upholder of the Universe.

Neptune's Ire in persecuting (the *Greek*) *Ulysses* is frequently noticed in *Homer's Odyssey*; and *Juno's* Resentment pursues *Æneas*, the Son of *Cytherea* (or *Venus*), quite through *Virgil's Æneid*. MILTON therefore, confiding in his Choice of a *superior Subject* to write upon, seems principally concerned that he may equalize them in *Stile*. He intimates indeed, that his *Muse* inspired him, and dictated to him in his

Sleep what he should write. But this may be looked upon as a poetical Sally, to give his Work a more august and respectable Air. *Hesiod*, in like Manner, in the Beginning of his *Theogony*, says,

— Ενεπνευσαν δὲ μοι αὐδὴν

Θεῶν, ὡς τε κλυοίμῃ τα τ' ἐσσομένα, προ τ' ἰοῦντα.

The Muses divinely inspir'd him, and gave him the Knowledge of Things past, and to come. Yet MILTON's last Wife took it as a degrading Imputation to suppose, that he borrowed any Thing from other Authors; and used to say, *he stole from Nobody, but that the Muse inspired him*. And being asked, who the *Muse* was? She replied, it was God's Grace, and the Holy Spirit, that visited him nightly. MILTON was near sixty Years of Age, when he finished this Poem; yet neither his Years, nor our cold Climate, damp'd or depressed his Wing.

VER. 34. Our Author here enumerates many of the Accoutrements belonging to fabled Knights, which frequently occur in *Romances*. Their Shields were usually *im-blazon'd*; that is, had their Family Arms pourtrayed

pourtrayed upon them, with *Impreses*, which is an *Italian* Term for any Device with a Motto. *Caparisons* is a *French* Word for Horse-furniture; and Part of the Trappings were *Bases*, which hung down a pretty Way; so called from the *French* Word *bas*, low. And as those Knights, after their *Jousts* and *Tourneaments*, had their grand Entertainments, they were attended by *Sewers*, (from the *French* Verb *asseoir*, to sit down) *i. e.* Officers who came in before the Meat, and ordered the Placing of it on the Table. *Seneschal* is formed from the *German*, *Sind*, a Family, and *Scalc*, a Servant; and is commonly understood to be a Steward.

VER. 71. There were four Rivers that went out of the terrestrial *Paradise*; one whereof was called *Hiddikel* in *Hebréw*, and *Tigris* in *Greek*; both Names denoting *Swiftness*, because of its rapid Course. Its Source is in *Armenia*, and running on the East Side, of *Mesopotamia* falls into the *Persic* Gulph.

VER. 66. After that *Satan* fled before the Threats of *Gabriel* out of *Eden*, our
Poet

Poet describes him roaming all over the Globe for the Space of *seven* continued Nights, always in Darkness out of the Sight of the Sun. To do which, he was forced to make a prodigious Ramble, as is here set forth; where it is necessary to explain some uncommon Words. (1.) *Thé Colures* are two imaginary Circles in the Heavens, intersecting each other in the Poles of the World at right Angles. The Word is compounded of *κολος* mutilated, and *ἔξα* a Tail; because never seen entire above the Horizon. (2.) *Maotis* is a great Lake in *Scythia*, 600 Miles in Circuit. It has its Name from an ancient People living thereabouts, called *Maotæ*. (3.) *Ob*, (or rather *Obi*) a great River in the North Part of *Muscovy*. (4.) *Antarctic Pole* is the South Pole opposite to the *Arctic* or North Pole; so called because the Constellation *Arctos* (i. e. a Bear in Greek) is near it. (5.) *Orontes* is a noted River in *Syria*, that has its Rise from Mount *Lebanon*. (6.) *Darien* is a narrow Neck of Land that joins North and South *America*; and separates the South-sea from the North-sea that communicates with the *Atlantic Ocean*. That Isthmus, or Neck of Land, is but about 55 Miles

Miles over in the narrowest Part thereof.
 (7.) *Ganges*, and *Indus*, are two great Rivers in the *East-Indies*, which have their Rise from different Parts of Mount *Taurus*.

VER. 89. *Imp*, signifying a Graff or Scion, inserted in the Stem or Branch of a Tree, is derived from the *Saxon* Verb *empan*, i. e. to put in. But when it denotes an evil Spirit, or an unlucky mischievous young Rogue, some think it is an Abbreviation of the *Latin*, *impius*, wicked. MILTON here seems to apply it in this latter Signification.

VER. 92. *Sleights* is an old Word for cunning Tricks. Some suppose it to be of *German* Extraction. *Chaucer* uses it in that Sense, in his *Romant of the Rose*.

*But fast I besied, and wou'd faine
 Have passed the Hay, if I might
 Have gotten in by any Sleight.*

VER. 121. *Siege* is probably derived originally from the *Latin*, *Sedes*, a Seat. In which Sense, I think, we must understand

stand it here; and not of ~~the~~ Encamping of an Army round a Place to take it, which it usually denotes. When Things are placed, or *set opposite* to each other, we are the best able to *compare* them. This *Comparison* gave Satan the Torment he felt.

VER. 179. *Dank* is an old Word, of uncertain Etymology, signifying moist, or wet. Dr. Trapp's *Latin Version* of this Line is close and expressive:

Dumeta per omnia sicca vel uda.

VER. 200. *Sents* is thus spelt in MILTON, and not *Scents*, according to the Usage of many Writers, and as we find it in most of our *Dictionaries*. And indeed it is the truest Way of writing it, if we regard its Origination. It is formed from *Sentio*, I discern, or perceive by any of the Senses. A *Smell* that is either pleasant or offensive. *Scituate* also was formerly written with the *Epenthesis* of the Letter *c*, especially by Lawyers; but in our modern Orthography it is justly discarded. *Situate* comes from *situs*.

VER.

VER. 328. Our Author here *plays* with the Sound of the Words *Front* and *affront*. This is debasing the Dignity of *Epic Poetry*; yet it is what this *great Poet* is sometimes guilty of. However, these little Blemishes are hardly discoverable amongst his Clusters of Beauties, except when viewed with a Critic's Eye. An *Affront* is something said or done to disgrace us *ad frontem*, i. e. *before our Faces*. And *Front* comes from the *Latin*, *Frons*, the Forehead. But,

——— *His foul Esteem*
Sticks no Dishonour on our Front—

i. e. It imprints no Marks of Dishonour, or Shame, on our *Foreheads*.

VER. 387. *Oreads* are fabulous Nymphs of the *Mountains*, which, as the Poets feign, attended *Diana* the Goddess of Hunting; which *Diana* was also called *Delia*, because she was born in the Island of *Delos*. The Name *Oread* is formed from *ὄρος*, which is *Greek* for a Mountain. The *Dryads* were also fabulous Nymphs of the *Woods*; and they take their Name
from

from the *Greek* *δέντρον*, which properly signifies an *Oak*, but sometimes denotes any Tree in general. Some suppose these Fictions were invented by the Ancients to beget in Men a greater Reverence for the Gods; intimating thereby that they were every where, and in every Thing that had Life.

VER. 393. *Pales* is the Goddess of Shepherds, to whom the *Romans* paid divine Honours, with many superstitious Ceremonies, especially at her annual Festival, called *Palilia*, which was celebrated on the 21st of *April*. See the Detail thereof in *Ovid's Fasti*, Lib. IV. Some derive the Name from the *Greek* Verb *παω*, *I feed*, she presiding over the Food of Cattle; yet she was a Deity peculiar to the *Romans*, unknown to the *Greeks*.

VER. 395. *Ceres*, the Heathen Goddess of Corn, was honoured with many superstitious Rites, both by the *Greeks* and *Romans*. Her *Latin* Name *Ceres* is a Corruption, as some suppose, for *Geres*, à *gerendis frugibus*, because she taught how to gather in Corn. She was the Mother of *Proserpine*

pine by *Jupiter*, as in this oddly-expressed
Line in our Author,

Yet Virgin of Proserpina from Jove.

That is, in her Virgin Prime, before she
had that Daughter by *Jupiter*. Bearing
of Children usually takes off the Flower
of Womens Beauty.

VER. 440. *Adonis* is said to be the Son
of *Cynaras*, King of *Cyprus*, by his own
Daughter *Myrrha*. *Ezekiel* (viii. 14.) in
his Vision saw, in the Chambers of Ima-
gery, Women sitting and weeping for
Tammuz; which in the vulgate *Latin* is
translated *Adonis*. In the same Manner,
Pausanias tells us (in his *Corinthiaca*) that
the Women of *Argos* met to weep for *Ado-
nis*, in a Cell adjoining to the Temple of
Jupiter Soter. They bewailed him as
dead, who was revived in the Flower *Ane-
moné*, into which they say *Venus* turned him.
The Gardens of *Adonis* are spoken of pro-
verbially as very delicate and fine, but
adapted only for Pleasure. Some derive
his Name from the Greek, *adon*, *pleasing*;
but others from the Hebrew, *Adon*, a
Lord.

S

VER.

VER. 442. King Solomon, here called the *sapient King*, made delightful Gardens for the Entertainment of *Pharaoh's Daughter*, his *Egyptian Spouse*; which abounded with rich Fruits, beauteous Flowers, and aromatic Plants and Herbs, as we read in the *Canticles*. Our Author does not understand the Contents of that Book to be *allegorical*, but the Description of a *real Garden*, where he held *Dalliance* with his beloved Wife. Dr. Trapp had a great Dislike to these two Lines; he wishes MILTON had never writ them; neither would he translate them: *Quia*, says he, *sanctitati religionis nostræ minus convenire videntur*. *Augustine Calmet* tells us, that some *Rabbins* doubted its Inspiration; and that the *Anabaptists* reject it as a dangerous Book. The *Jews* forbid it to be read by any before they be thirty Years of Age.

VER. 500. The Serpent's Eyes were like *Carbuncles*, that is, they were of a fiery red Colour; for that precious Stone has its Name from *Carbo*, a Coal that is burning hot. Our Poet, in this Place, seems to have copied Part of this Description

tion from *Ovid* in his *Metamorphosis*, Lib. III. which *Mr. Addison* thus translates,

*Fire broke in Flashes, when he glanc'd his
Eyes;*

*His tow'ring Crest was glorious to behold,
His Shoulders and his Sides were scal'd with
Gold;*

Spire above Spire, uprear'd in Air he stood.

But there is something so minutely, and yet so curiously descriptive in *MILTON's* Words, that to me they seem far to excel both *Ovid's* Original, and this Version of his elegant Translator.

VER. 505. According to the Relation of the Poets, (who now and then mix Truth with their Fictions) *Cadmus* lived about the Time of *Joshua*, and built the City of *Thebes* in *Bœotia*; but going with his Wife *Hermioné* into *Illyria*, (a Country now called *Slavonia*) they were there changed into Serpents. The same fabulous Authors also tell us, that *Æsculapius*, a reputed God of Physic, who was worshipped at *Epidaurus*, a City of *Peloponnesus*, being sent for to *Rome* in the Time of

a Plague, accompanied the Ambassadors thither in the Form of a Serpent.

Ammonian Jove is the *Jupiter of Libya*, who is said to have lain with *Olympias*, the Mother of *Alexander the Great*, in the Shape of a huge Serpent. And *Capitoline Jove* is the *Roman Jupiter*, of whom is told the like fabulous Story, of his having Commerce in the snaky Form with the Mother of *Scipio Africanus*; who, as our Poet oddly expresses it, was the Height of *Rome*, that is, who by his Conduct and Valour advanced the Affairs of that City to the greatest Height of Renown.

VER. 522. *Circean* is an Adjective formed from *Circe*, who, as the Poets tell us, was the Daughter of *Sol* and the Nymph *Perseis*. She is represented as a surprizing Sorceress; who, dwelling on a Promontory in *Italy*, when *Ulysses* and his Companions were driven upon that Coast, by her enchanted Wine turned his Companions into Swine. *Homer* describes their Transformation in these beautiful Lines.

*Instant her circling Wand the Goddess waves,
To Hogs transforms 'em, and the Sty receives;*
No

No more was seen the human Form divine;
 Head, Face, and Members, bristle into Swine;
 Still curs'd with Sense, their Minds remain
 alone,
 And their own Voice affrights 'em when they
 groan. Odys. B. X.

The Moral of all this is, that Intemperance, without the Sorceress's *Wand* or other Incantations, will perform this wonderful Feat of changing Men into Swine, as daily Experience too often shews us.

VER. 549. To *tune a Proem* is an out-of-the-way Phrase, denoting to begin a Speech, especially in Prose, as we may suppose the Dialogue to be which passed between the *Serpent* and *Eve*. *Proem* is formed from the Greek Noun προοίμιον, a *Preface*, or *Entrance* upon a Discourse. It is probable our Author had the primary Origination of the Word in View, to wit, its being compounded of *πρὸ* before, and *οἶμον* a *Song*.

VER. 563. The Adjective *speakable*, for capable of Speech, seems to be, in that Sense, a Word peculiar to MILTON.

Great Poets may sometimes take such a *Liberty*. It is but a Trial of their daring Genius, whether they be followed by others or not. Thus *Horace* ventured to make Use of the Adjective *inaudax*, (Lib. III. Od. 20.) but I cannot find that any succeeding *Roman Poet* copied him in that Novelty. *Horace's* own Direction in the Case of Coining new Words is,

*Be cautious in your Words, invent but few,
We're puzzled rather than we're pleas'd with
new ;
Yet 'twill be Art, and 'twill procure thee
Praise,
If well apply'd, and in a handsome Phrase ;
You make new Words seem easy, plain, and
known,
We all will clap, and cry, 'twas bravely done.*

VER. 597. *At feed*, for, in Eating, or Feeding, is an uncommon Mode of Speech. We say indeed, *at* our Meals, *at* Dinner, *at* Supper, &c. But *at Feed*, is what I cannot produce an Example of in any other *English* Writer. Dr. Trapp translates *at Feed*, or *Fountain*, by *Seu è fontis aquâ, seu graminis herbâ* ; supposing the Serpent
used

used to feed upon *Grass*; but perhaps that may be too much restrained. *Hog* uses the more general Word *Cibi*.

VER. 634. This *wandering Fire* means the *Ignis fatuus*, or *Jack with a Lanthorn*, or *Will with a Wisp*, as it is vulgarly called. The Cause of that *Phænomenon*, though briefly here expressed, is perhaps as justly described as by any of our Prose Writers. This is one Instance of MILTON's being a good natural Philosopher as well as Poet. This *ignis* is called *fatuus*, as some think, because, *circa viatorem instar hominis fatui saltat, i. e.* It dances about a Traveller like a foolish Fellow.

VER. 653. *Daughter of the Voice* is an *Hebraic* Expression. The *Jews* understand by *Bath Col*, *i. e.* the Daughter of the Voice, a Command or Voice from Heaven on some special Occasion. No Wonder our Author has adopted several *Hebraisms*, and inserted them in his Work; for he sedulously studied that Language; having a Chapter generally read to him, we are told, every Morning out of the *Hebrew Bible*.

VER.

VER. 793. These two Adjectives, *jocund* and *boon*, thus joined together, are very expressive of the light, gay, and chearful Disposition of Mind that *Eve* was then in; though, as Mr. *Addison* observes, it was only a *secret Intoxication of Pleasure, and a transient Flush of guilty Joy*. *Jocund* signifies blithe, sportful, and merry, of the *Latin jucundus*. And *boon* is a Corruption of the *French bon*, good, pleasant, agreeable.

VER. 837. This first Act, after *Eve's* Disobedience in violating the grand Command, is by the Poet represented *idolatrous*; and being *blinded* in her Understanding, she imagined that there was a *Sap* in the Tree that could communicate Knowledge. Our Author calls it *sciential* Sap. *Sciential* is a Word not easily met with; the more common one is *scientific*.

VER. 845. *Divine of something ill* is a pure *Latinism*; to wit, apprehensive, fore-knowing, foreboding, presaging. Thus *Horace* writes.

Imbrium

Imbrium divina avis imminetum.

Lib. iii. 27.

The om'nous Bird presaging Show'rs at hand.

And again,

*Utiliumque sagax rerum et divina futuri,
Sortilegis non discrepuit sententia Delphis.*

Art. Poet.

*And pithy Sentences short Truth forshew'd,
As clear and useful as the Delphian God.*

VER. 910. *Forlorn* is an old Word signifying *forsaken, left destitute, lost*. It is taken from the Saxon *forlapen*, or of the German, *verlobren*. Spenser, in his *Fairy Queen*, B. I. C. I. 9. speaks thus.

*The Laurel, Meed of mighty Conquerors,
And Poets sage; the Firr that weepeth still;
The Willow worn of forlorn Paramours;
The Eugh obedient to the Bender's Will.*

Chaucer uses *forleten*, in his Translation of *Boëthius*, in the same Sense. *The which Clothes, a Darknes of a forleten, and despis'd Eld, had dusk'd and darked*. In the Original it is, *Caligo quædam neglectæ vetustatis*.

VER.

VER. 1040. The Name *Pansie* is originally *French*, in which Language it primarily denotes a Thought, Notion, or Fancy. "*Pensée*, (says *Richelet* in his " Dictionary) in *Latin*, *Viola tricolor*, is " a Flower consisting of five small Leaves, " each of which is embellished with Purple, Yellow, and White." It has several comical Names in *English*, but the most common is *Heart's Ease*. *Dalechamps* tells us, that some call it *Herba*, or *Flos Trinitatis*; others *Jacea*, and *Viola flammæ*. That they gather great Quantities of them, all yellow, on the high Hills in *Velay* in *France*, which being bagged up are sent from *Marseilles* to *Alexandria*, where the *Egyptians* buy them to put into their Water, being forbid the Use of Wine; and they reckon them good against all Disorders of the Lungs and Breast. *Asphodel* (*ἀσφοδελος*) is the *Greek* Name of a Plant, or Flower, which we call *Daffodil*, and some *Narciss*. It has a bulbous Root like an Onion, which the Ancients made Use of, in some Manner, for Food. *Hesiod* says in his Works and Days,

Νηπτιν,

Ny
'Ou
Fo
Na
W
the
high
is a
our
or
mo
hun
Pro
Jac
bly
Ma
V
try i
long
with
East
We
Sea.

Νηπιοι, ἃδ' ἴσασιν ὅσω πλέον ἡμῖν παντός;
'Οὐδ' ὅσον ἐν μαλαχῇ τε καὶ ἀσφοδελῷ μεγ' οὖραι.

*Fools! not to know that Half's more than the
whole;*

*Nor what Advantage 'tis, to be content
With Food of Mallows, and of Asphodel.*

VER. 1068. *False Worm* — meaning the Serpent. This is spoken by Way of high Contempt and Indignation. A Worm is any Creature of the Reptile Kind; as our Author speaks, (B. VII. 476.) *Insect or Worm*. — But this Word is more commonly used to denote the poor, mean, and humble Condition of a Person. Thus the Prophet *Isaiah* says, *Fear not, thou Worm Jacob*. And the Psalmist, speaking humbly of himself, says, *I am a Worm, and no Man*.

VER. 1103. *Malabar* is a large Country in *Asia*, on this Side of the *Ganges*, belonging to the *Great Mogul*. It is bounded with the Mountains of *Balligate* on the East; *Cuncan* on the North; and on the West and South is washed by the *Indian Sea*. The Kingdom of *Decan* also lies
much

much farther North in *Indostan*, and is tributary to the *Great Mogul*. Our Author's Account of the *Indian Fig-tree* is pretty closely copied from *Pliny's Natural History*, Lib. XII. C. 5. who particularly mentions the Leaves of that Tree; which, he tells us from *Theophrastus*, have not only the Likeness, but the Largeness, of an *Amazonian Targe*; which is the *French Name* for a *Target*, or *Shield*; being derived from the *Saxon* *tapga*. This Shield had some Resemblance of the *Moon* before she is at the full: Thus *Virgil* says,

Fæminea exultant lunatis agmina peltis.

Æneid XI. 663.

*They clash with manly Force their moony
Shields,
With female Shouts resound the Phrygian
Fields.*

VER. 1116. *Christopher Columbus* was the first who found out the new World, unknown to the Ancients, now called *America*, *Anno Domini 1492*. But it received that Name from *America Vespucci*, a Native of *Florence in Italy*, who made farther Discoveries therein about the Year
1498.

1498. It is a remarkable Thing, that a *private Merchant* should be honoured with having one of the four Quarters of the Globe called by *his Name*; whereas the Names of the other three Parts are of an uncertain, or fabulous Origination.

The End of the Ninth Book.

T

BOOK

BOOK X.

VER. 56. *Vicegerent* is one who acts, manages, or governs for or under another. The Word is formed from the *Latin*, *Vicem gerens* (*alterius*). Though MILTON is thought to be, and indeed appears, *orthodox*, in Points of Faith, throughout this whole Poem; yet in these sublime Speeches between the Eternal Father and the Son, it is very difficult to avoid some Terms that seem to favour the *Arian* Doctrine.

VER. 246. *Sympathy* is defined to be an Agreement of Inclinations, or a Conformity of natural Qualities, that renders two Persons pleased with each other. Some extend it to Things without Life, and say there is a *Sympathy* between the *Vine* and the *Elm*; and between the *Loadstone* and *Iron*, &c. It is compounded of two *Greek* Words, *συ* with, and *παθος* *Passion*, i. e. a Fellow-feeling.

VER. 280. *Murky Air*. We are told that *Mork* in the *Danish* Language signifies
Darkness;

Darkness; so that *murky Air* means a dark, dismal Air. In this Sense *Shakespear* uses this Word in *Macbeth*, Act V. — *Out I say — One, two; why then 'tis Time to do't — Hell is murky.* But Others think it signifies the same as *mirksome* in *Spenser*, i. e. obscure, tainted. Thus in his *Fairy Queen*, B. I. Cant. v. 28. we have these Words.

*Then to her iron Waggon she betakes,
And with her bears the foul well-favour'd
Witch,
Thro' mirksome Air her ready Way she makes.*

VER. 290. The *Cronian Sea* is also called, according to *Dionysius Periegetes*, the frozen and dead Sea.

Πορτον μιν καλεσσι πεπηγοτα τε κρονιον τε.

Ver. 32.

It lies very far North; *Pliny* says, within one Day's Sail of *Thulé*, which some take to be *Iceland*, others *Shetland*. It is called *Cronian* from *κρονος*, the Planet *Saturn*, which being extreme cold has the greatest Influence over those Parts.

T 2

Petfora

Petsora is a large Territory, with a River and City of the same Name in Eastern *Muscovy*, bounded on the North by the *Cronian* or frozen Sea. The Cold is so excessive there, that the Rivers are frozen for about eight Months in the Year, from *August* to *May*.

Cathaja, or *Catay*, is the most Northern Part of *China*, containing the six Provinces of *Pekin*, *Xantung*, *Honan*, *Suchnen*, *Xenfi*, and *Xanfi*.

VER. 296. *Delos* is an Island in the *Ægean* Sea, now called the *Archipelago*. There is a Tradition, that it once floated; but that when *Latona* lay in there of *Apollo* and *Diana*, it became fixed and apparent; for *delos* is *Greek* for *manifest* or *apparent*. This Island is about ten Miles in Circumference, and is by a Corruption of the Name *Delos*, now called *Sdilles*.

VER. 297. *Gorgonian* is an Adjective formed from *Gorgon*. In *Latin* *Gorgoneus*. *Medusa*, the Daughter of *Phorcus*, is peculiarly called by this Name; who is fabulously said to have had Serpents for her Hair, and who by her Looks could turn Men

Men into Stone. Thus *Ovid* says, *Metamorph. IV.*

Perque vias vidisse hominum simulacra ferarumque,

In silicem ex ipsis visâ conversa Medusâ.

*He saw the Forms of Men and Beasts; alone
By seeing of Medusa turn'd to Stone.*

She was so called *παρα το γόργον των ὀφθαλμων*, from the frightful Aspect of her Eyes.

VER. 307. *Xerxes*, the Son of *Darius*, was King of *Persia*, and flourished about 480 Years before the Birth of *Christ*. Designing to invade and enthrall *Greece*, he set out from *Susa*, the Capital City of *Susiana*, one of his Provinces, the usual Residence of the ancient *Persian* Kings; and came with a Million of Men, and laid a Bridge over the *Hellepont*, (now called the *Dardanelles*) a narrow Sea, parting *Europe* from *Asia*, about two or three Miles wide; and because the Winds and Waves were rough and boisterous, and seemed to oppose his Designs, he madly caused them to be scourged. But after he

was defeated in *Greece*, in his Return back, he was forced to make his Escape over that very *Hellepont* in a little Fishing-Boat. The Palace of *Susa* is called *Memnonian* (*τα βασιλῆα τα Μενονεια*) by *Herodotus*, because it was built by *Memnon*.

VER. 327. The *Centaur* is a Constellation in the southern Hemisphere, consisting, according to the *Britannic Catalogue*, of 13 Stars. A *Centaur* is a fabulous Monster, half Man and half Horse. This Fable is supposed to take its Rise from Mens first Riding on *Horseback*, and attacking wild Bulls with sharp-pointed Instruments. Hence the Origination of the Name is from *κέντρον*, to prick or wound, and *ταυρος*, a Bull.

Scorpio is one of the twelve Signs of the *Zodiac*. *Satan* is said to have steered his Course between this Sign and the *Centaur*, towards the *Zenith*, that is, in *Arabic*, the Point in the Heavens just over our Heads. And the Poet makes the Sun to rise then in *Aries*, at a great Distance from the Passage of *Satan*, which he is supposed to chuse that *Uriel* might not discover him.

VER,

VER. 348. *Pontifice* is an uncommon Word for a Bridge, or Bridge-work. It is compounded of two *Latin Words*, *Pons* and *facio*, I make a Bridge. Public Use has not yet naturalized this Word, nor some others, that MILTON ventured to coin. *Horace* says,

Usus,
*Quem penes arbitrium est et jus et norma lo-
 quendi.*

For Use shall these approve, and those condemn;

Use, the sole Rule of Speech, and Judge supreme.

VER. 381. The *terraqeous Globe* that we live upon is *orbicular* or round; but our Poet supposes that the *empyrean Heaven* is a *Quadrature* or Square. That which countenances this Supposition is a Passage in the *Apocalypse*, Chap. xxi. 16. *And the City lieth four square, and the Length is as large as the Breadth.* Such Conceits may pass in Poetry and mystic Writers, but sound Reason will not so easily admit them. Dr. *Hammond*, in his Comment upon that
 Text,

Text, says, " All this measuring of the
 " City is *mystically* to be understood, and
 " not *literally*, there is no Doubt; but
 " what the *Mystery* is, will not be obvious
 " to determine."

VER. 404. This Word *Plenipotent* is
 a Compound of two *Latin* Words *plenus*
 and *potens*. One who is invested with full
 Power to transact any Business for another.
 I have met with this Word no where but in
 our Author.

VER. 413. The Notion of *Sin* and
Death being personified, making Havock,
 or spreading their Bane, in their Passage
 through the Constellations, is grand and
 elevated; but, in my Opinion, the
 Thought is debased by the trite Expression
 of the *Planets being Planet-struck*. This is
 usually spoken of Plants and Herbs being
blasted with an Eastern Wind, &c. And
 sometimes of the human Species being sud-
 denly deprived of Sense, or the Use of their
 Limbs; but not by any *planetary Influence*,
 which may be justly deemed a foolish vulgar
 Opinion.

VER.

VER. 426. *Paragon'd* is a Word that some derive originally from the *Greek*, being compounded of *παρά*, *near to*, or *equal to*, and *αγών*, a *Contest*. But we receive it from the *Italian* or *French*; in which last Language it is usually written *Parangon*. *Richelet*, in his Dictionary, says *Parangonner* is an obsolete Verb, that signifies *to put in Comparison*. But our Author probably follows the *Italian* Orthography. It denotes that which is exactly like, or may be justly compared to another. Sometimes *Paragon* signifies a Companion, as in *Spenser*:

*To giust with that brave Stranger Knight a
Cast,*

*As on Adventure by the Way he past,
Alone he rode without his Paragon.*

Fairy Q. Cant. X. 35.

VER. 432. *Astracan* is a Province, with a City of the same Name, belonging to the *Czar of Muscovy*, on the Frontiers of *Tartary*, near the Mouth of the River *Volga*. *Bactria* was an ancient Province of *Persia*; so that *Bactrian* means *Persian*.
Sophi

Sopbi (which, *Bochart* says, signifies *pure* and *holy*) is the usual Title that is given to the Emperor of *Persia*. The *Crescent*, or *Half-Moon*, is borne by the *Turks* in their Standards or Ensigns. *Aladule*, or *Aladuli*, or *Aladulia*, is a Province in *Natolia* in *Turkey*, between *Caramania* and the River *Euphrates*. *Tauris*, or, as the *Persians* pronounce it, *Tebris*, is a very populous and large City in *Persia*, supposed to be the ancient *Ecbatana*. Sir *John Chardin* reckons that it contains Five Hundred and Fifty Thousand Inhabitants. *Casbeen*, or *Kaspin*, is another great City in *Persia*, about 6 Miles in Circumference, in which it is supposed there are a Hundred Thousand Souls.

VER. 471.

— *Th' unreal, vast, unbounded Deep.*

I cannot think this Line well expressed: What, was the Deep Nothing in Reality? Was it a Non-entity? Our Poet seems to take Pleasure in compounding Words with *un* for *not*; as *unreal*, *unbounded*, *untractable*, *unoriginal*, &c. His *Latin* Translators, *Hog* and *Trapp*, render this Passage, the
one

one by *per inane Chaos, vacui per vasti profundæquora*; and the other by *inane profundum immensumque*. These Words convey a determinate Idea, which I think unreal does not.

VER. 499. *When is not set.*

The Word *set* in this Line appears languid, and the Expression is elliptical, being put for, *the Time when is not appointed or fixed*. In Latin, *non quo tempore dictum est*; or, *quando futurum non definitur tempus*.

VER. 514. This sudden Change of *Satan* into a monstrous Serpent, and the Transformation of the other Rebel Angels into that *hissing Species*, surprizes the Reader; and at the same Time shews the wonderful poetic Imagination of our Author, which he manages here with remarkable Address and Judgment.

VER. 524. The Names of most of these *Serpents*, it is probable, our Author copied from *Lucan's Pharsalia*, Lib. IX. where we find them in this Order.

The

The Asp, with swollen Neck, that kills with Sleep.

The Hydrus that pollutes the crystal Stream.

The horn'd Ceraſtes rowling like a Wave.

The Dipsas that deſtroys with burning Thirſt.

The Amphibæna with a double Head.

The *Ellops* is not in *Lucan*, our Poet gives it the Epithet of *drear*, that is *dismal*, *dull*, *heavy*. It is an old *Saxon* Word, which is uſed in that Senſe by *Chaucer* in his *Clerk of Oxenford's Tale*.

*All dreery was his Chere, and his Looking,
When that he ſhould out of the Chamber go.*

And by *Spencer* alſo in his *Fairy Queen*,
Book I. Cant. vii. 2.

*Who when returning from the dreary Night
She found not in the perillous Houſe of Pride.*

But he puts it for a *Subſtantive* in this
Line.

*The hoarſe Night-raven, Drum of doleful
Drere.*

Asp is a Word of uncertain Etymology; ſome form it from a *privative*, and *σπιζω*, I extend, not lying at length, but coiled up.

Hydrus

Hydrus is so named from ὕδωρ, Water.

Cerastes is derived from κερας, a Horn.

Dipsas takes its Name from the Greek διψα, Thirst; because those bitten by it die of Thirst.

Amphisbæna is compounded of two Greek Words, ἀμφις, both Ways, and βασινα, I go; having two Heads it goes forwards or backwards. But this I take to be imaginary.

Ellops is formed ἀπο το ελλειπειν την ὄψα, because it has no Voice, and therefore gives no Notice of its Approach.

VER. 528. *Ophiusa* is a little Island about 3 or 4 Miles broad, not inhabited, in the *Mediterranean* Sea, forty or fifty Miles from *Majorca*; it belongs to the King of *Spain*. It was called *Ophiusa* from ὄφις, a Serpent, because it was overrun with venomous Creatures. The *Latin* Name is *Colubraria*, a Word of the same Import with *Ophiusa*. It is now commonly called *Fermentera*.

VER. 531. *Python*, they say, was a prodigious Serpent, that was produced by the Heat of the Sun out of the Mud that

U

was

was left upon the Earth after *Deucalion's* Flood. That *Apollo* with his Bow and Arrows killed this Serpent; and to perpetuate the Memory of the Fact the *Pythian* Games were instituted. This Story is thus prettily told by *Ovid*, in the first Book of his *Metamorphosis*. But *Pausanias*, an Historian of good Credit, tells us in his *Corinthiaca* (but only from Hear-say) that *Diomede*, after his Return from the Destruction of *Troy*, was the first who instituted the *Pythian* Games to *Apollo*. *Python* is a *Greek* Word, and derived from *πτω*, denoting *Putrefaction*. Mythologists understand by *Python*, the Exhalations that arose from the Earth after the Deluge; and that *Apollo's* Arrows mean the Rays of the Sun, by which those Exhalations were dissipated and destroyed.

VER. 560. The Pagan Theology supposed there were three *Furies*, the Daughters of *Night* and *Erebus*, whose Names were *Alecto*, *Tisiphone*, and *Megæra*. These Names shew that this Fable had its Rise from the *Greeks*. *Alecto* (of *ἀ* and *ληγω*) signifies *restless*. *Tisiphone* (of *τισις* and *φονη*) a *Revenger* of *Murder*. And
Megæra

Megæra (of *μεγαλίστη*) *I envy*. They are represented as having Serpents instead of Hair, with Whips and Torches in their Hands, for the Terror and Punishment of wicked Persons.

VER. 562. The *bituminous Lake* is the Lake *Asphaltites* in *Judea*. *Josephus* (*Lib. V. C. v. de Bel. Jud.*) speaks of Fruit growing thereabouts, which looks as if it were eatable, but being plucked off by the Hand dissolves into Smoke and Ashes. Our Country-man, *G. Sandys*, seems to disbelieve that Story; Yet says, he himself saw Fruit growing there like a green Walnut; which, he was told, never ripen'd. This Account has more the Appearance of Truth in it, than *Josephus's*, which may well pass for a *Fable*, tho' adopted as *Reality* by many Historians.

VER. 576. This *annual Humbling* of the fallen Angels, by their being chang'd into real Serpents, for certain Days, every Year, our Poet introduces with this Salvo, *as some say*; This shews he had no authentic Vouchers for that Notion, or else he doubtless would have named them. 'Tis

probable, he had met with it somewhere in his great Reading. Or, as a *Poet* perhaps he *invented* it ; but being unwilling to have his Readers think so, he might give it that ingenious Turn.

VER. 581. The Name *Ophion* is deriv'd from *ὄφις*, a Serpent ; and *Eurynomé* (of *εὐρύς* wide, and *νομία* Possession) signifies *wide-ruling* ; which Epithet our Author applies to *Eve*, intimating perhaps that she endeavour'd to invade the Prerogative, and just Privileges of her Husband.

VER. 583. *Saturn*, according to the Gentile Fables, was the Son of *Cælus* and *Terra* ; who, with his Wife *Ops*, reign'd after *Ophion* on high *Olympus*, before *Jupiter* was born to them in *Crete* ; who is call'd *Dicæan* from *δίκε*, A mountain in that Island, where he was brought up in his Infancy. *Saturn*, *Ops* and *Jupiter* are originally *Roman* Names, as is apparent from their Etymology. *Saturn* may be deriv'd à *Satu*, from sowing of Corn ; He who introduc'd Agriculture into *Latium*. Or, as *Tully* has it, *satur Annis*, full of Years, being a very ancient Deity. *Ops*, meaning

ing the Earth, *Opes largitur*; affording, by it's Produce great Plenty. *Jupiter* is *Jovans Pater*, being the Heathens supreme Deity, the almighty Helper, and Father of Gods and Men.

VER. 616. *Dogs of Hell*, in this Line and *Hell hounds*, a little further on, are expressions, that *Milton* most imprudently puts into the Mouth of the Almighty: They are not only shocking to a delicate, but even to every pious Ear. There are some coarse Phrases in *Homer*; but I can recollect none, that can equal these in Point of Impropriety. Some other Words likewise are justly exceptionable in this Speech, as being too vulgar and low; on so sublime an Occasion, to wit, *Drass*, *Cramm'd*, *Gorg'd*, *Nigh-burst*, *Glutted*, *Of-fal*, &c. In short I cannot but look upon the Whole of this Speech, for *five and twenty lines*, to be absolutely unbecoming the Dignity, and Majesty of the Divine Being.

VER. 656. *Blanc* is a *French* Word for *white*; which is not so proper an Epithet for the Moon, as pallid, or pale. It is true, that *Virgil* says,

U 3

Candida

Candida Cursum Luna negat.

But, in that Place, it cannot mean that which is perfectly *white*, which Appearance the Moon never has. *Candida* therefore must be understood there, *bright*, or *shining*, like a burning Coal, having relation to the original Verb *candere*. Our Author, in speaking of the *Aspects* of the Planets, gives into the exploded astrological Notions of their particular Influences. *A Sextile Aspect* is when two Planets are two Signs distant from each Other; a *Trine* three; a *Square*, or *Quartile* four; An *Opposition* Six.

Nathless, is a word used by our old English Poets, for nevertheless. Thus in *Spenser's Fairy Queen*, B. VII. Canto VI. 54. we read,

*Nathless Diana, full of Indignation
Thenceforth abandon'd her delicious Brook,*

VER. 668. *Ascanse*, or *Ascaunse*, is an old Word signifying *Sideways*, or on one Side. Some suppose the Earth, at the Fall, or universal Deluge, receiv'd an Alteration in it's position, and then became an *oblique Sphere*. But that is not at all probable; there is no shadow of a Proof of such

such a Thing in any authentic history. However, such an *Hypothesis* may pass in Poetry, especially as manag'd by so skilful a Genius as *Milton's*. We find *askaunce* in *Chaucer's Sompner's Tale* in the following Lines.

*He wrote alwaie the Names as he stood,
Of all Folke, that yave bein any good,
Askaunce as he would for hem preie.*

VER. 673. The seven *Atlantic Sisters* (daughters of *Atlas*) are the *Seven Stars* in the Neck of *Taurus*, one of the twelve signs of the *Zodiac*. The *Spartan Twins*, are *Castor* and *Pollux*, or the Sign call'd *Gemini*. The Sun is in the Tropic of *Cancer* (another of the 12 Signs) the 20th of June with us; and then turns back again; as is intimated by the Term *Tropic*, which comes from *reverti* signifying *to turn*; and then passes thro' *Leo*, *Virgo*, *Libra*, as far as *Capricorn*, the other Tropic, the 21st of December.

VER. 686. *Estotiland* is a large Country in *North-America*, near *Hudson's-Bay*. It is said that one *Anthony Zeni*, a Venetian, first

first discover'd it about the Year 1390 ;
 And that *John Scolue*, a Polander, renew'd
 the Knowledge of it in 1477. The Coasts
 of it are only known. *Magellan* is the most
 South of all the *American* Provinces. It
 was discover'd by *Ferdinand Magalhaens*, a
 Portuguese, about the Year 1520. There
 are no *Europeans*, they say, live there now.

VER. 688. This *Thyestean* Banquet
 was thus occasion'd, *Thyestes* was the Son
 of *Pelops*, and Brother of *Atreus*, with whose
 Wife he committed Adultery. To re-
 venge which *Atreus* caus'd the Child, that
 he had by her, to be prepar'd, and serv'd
 up at an Entertainment at his own Table.
 From this Sight it is said the *Sun* averted his
 intended Course. On this Incident, we
 have in *Seneca's Thyestes* this Exclamation.

*Quo vertis, Iter,
 Medioq, diem perdis Olympo,
 Cur, Phoebe, tuos rapis Aspectus ?*

*O whither, Phæbus, dost thou fly,
 And hide from us thy radiant Eye ?
 Why dost thou leave us in Mid-day,
 And turn thy Course another Way ?*

VER,

VER. 696. *Norumbega* is a Province in *North-America* ; And *Samoed*, or *Samoed*, is a Province in the North part of *Muscovy*, near the Mouth of the River *Oby*. These are extreme cold parts of the Globe, from whence blows *Boreas* the North-wind ; *Cacias* the North-east Wind ; *Argestes*, the North-west Wind ; and *Thracias* blowing from *Thrace*, which is also northerly. Opposite to those, are *Notus* the South-wind ; and *Afer* from *Africa* southerly from *Serrationa*, or rather *Sierrationa* (i.e.) the *Lion Mountains* on the Frontiers of *Nigritia*, and *Guinea* in *Africa*. The *Levant* Winds are those that blow from the East, where the Sun rises, from the *French* Verb *Lever* to rise, such is *Eurus* ; And the *Ponent* are the western Winds, such as *Zephyrus*, where the Sun sets, deriv'd from the *Latin* Verb *ponere*. *Sirocco* is the *Italian* name for the *Syrian* or South-east Wind ; and *Libecchio* for the *Libyan* or South-west Wind. But this tedious Medley of *Latin*, *French*, and *Italian* Sea-terms, are justly blameable in our Author ; especially as they are crowded thus together

together without any real Necessity, or adding any *Beauty* to his Poem.

VER. 743. MILTON, in this Place, puts a bold Expostulation into the Mouth of *Adam*. But surely none but *the Guilty* can adopt it. The Innocent, the Virtuous, and the honest-hearted have such Faith and Hope in the Almighty, their beneficent Creator, that they cannot but think their Life a *Blessing*, and that it will be crown'd, if they continue to the last in the Way of well-doing with endless Life. They think Life in itself has more *Comforts* than *Sorrows*; and, upon the Whole, a greater Share of *Pleasure* than of *Pain*; or otherwise People in general would not be so fond to prolong it, in every Stage of their Existence, and whatever Pressures and Difficulties they lie under. Let me here put in Contrast to *Adam's* false Reasoning, *Cato's* Soliloquy as drawn up by Mr. *Addison*.

It must be so—PLATO, thou reason'st well!
Else whence this pleasing Hope, this fond Desire,
This Longing after Immortality?
Or whence this secret Dread, and inward
Horror,

Of

*Of falling into Nought? Why shrinks the Soul
Back on herself, and startles at Destruction?*

————— *If there's a Power above us—
And that there is, all Nature cries aloud
Through all her Works, he must delight in Vir-
tue,*

And that which he delights in must be happy.

VER. 842. The Word *Abyss*, as a Metaphor, is here very expressive of the Fears and Horrors that *Adam* was in, on his recollecting what he had done, and forethinking what would become of him. If this had been writ in Prose, we should have put the Particle (*An*) before *Abyss*. It is originally a Greek Word, denoting a *bottomless Pit*. The Roman Classic Authors never gave it Admittance into their Language; but it is found in some of the later ecclesiastic Latin Writers. It is compounded of α , Privative, and $\beta\upsilon\sigma\sigma\omicron\varsigma$ (or as it is in the *Ionian* Dialect, $\beta\upsilon\sigma\sigma\omicron\varsigma$) a Bottom. In our English New Testament, *Luk. viii. 31*. This Word is translated *the Deep*. But in *Rev. xxi. 3*. the *bottomless Pit*. It ought to be render'd alike in both Places. In the French Version it is so; viz. *en l'Abysme*. And in *Castellio's Latin Translation, in Tartara*.
And

And in *Beza's*, and the *Vulgate*, in *Abyssum*.
The New Testament being translated by
different Hands, these *Slips* were overlook'd,
I presume, in the general Revival.

VER. 872. This Word *pretended*, in the
Sense it is here us'd, is hardly to be met
with in any other *English* Writer. *Præ-*
tendere in *Latin* signifies to hang, or spread
before, for a Colour or Pretext. Thus *O-*
vid says,

Prætendes culpæ splendida verba tuæ.

To give your guilty Views a better Face,
Your Crime with specious Names be sure to
grace.

Hog in his Version of *Paradise Lost*, makes
Use of the Verb *prætexo*, as,

————— *Ne gratia formæ,
Tartareis prætecta dolis se in retia ducat.*

And *Dr. Trap* of *Obtendo*, as,

————— *hæc nè nimium cælestis imago
Infernis obtenta dolis irretiat omnes.*

All those three Verbs have nearly the
same Signification.

VER.

VER. 886. *Anatomists* tell us, that the human Species has usually twelve Ribs on each Side. So that if *Adam* wanted a Rib of his just Number, after the Formation of *Eve*, it does not appear that he has transmitted *that Defect* to his Posterity. MILTON makes *Adam* pun upon his crooked Rib, as if, when it was taken from him, it bended more to *sinister*, iniquitous, perverse Things; and wishes that, if it were supernumerary, (Some supposing *Adam* at first had thirteen Ribs on his *left Side*) it had been thrown away. These Sentiments might pass in a *Burlesque Poem*, but are below the Dignity of our Author's Subject.

VER. 906. *Fell* is reckoned to be a *Saxon* Word, made use of both by our ancient and modern Poets. It signifies cruel, outrageous, barbarous. Others derive it from the *Latin Fel*, Gaul, signifying bitter, distasteful. We have in *Hudibras*,

*To guard its Readers from fell Bane,
And then reveng'd itself again.*

So likewise in *Chaucer's Romant of the Rose*,
Through whom fell Angers I have had.

VER. 911. *Tresses* is a *French Word*.
 The Verb *tresser* primarily signifies to
 weave or make *Matts*; and from thence to
 plait Locks of Hair. But now we use it
 for any Hair in general, either tied up,
 or flowing loose. Mr. Pope, in his *Rape*
of the Lock, says,

Fair Tresses Man's imperial Race ensnare,
And Beauty draws us with a single Hair.

Mr. Thompson in his *Spring*, VER, 132,
 calls the leafy Heads of Trees, *Tresses*.

VER. 916. *Unweeting* means *unknow-*
ing. To wit is to know, from the Saxon
wittan. We now write commonly *unwit-*
tingly instead of *unweetingly*. Spenser, in
 his *Fairy Queen*, has this Line,

As all unweeting of what well she knew.

VER. 920. *Lorian* is Saxon for *to lose*;
 and *lorne* is *lost*, as in this Verse in *Spen-*
ser's Fairy Queen,

Who after that he had fair Una lorne.

And from thence comes the Word *forlorn*,
i. e.

i. e. lost, left, forsaken. In the first Sense, I find it used by *Geo. Ripley* in his *Compound of Alchymy*, written about the Year 1470.

*And take this neither for Mock, nor Scorn,
But trust me truly, else is all thy Work forlorn.*

And in the last Sense our Author uses it here, as *Spenser* also, in his *Fairy Queen* in this Line,

The Willow worn of forlorn Paramours.

VER. 1068. From the *Saxon* Verb *serydan*, to cloath, comes our *English* Word *shroud*, to cover, to skreen, to shelter. *Dr. Trapp* translates the Words,

————— *Which bids us seek
Some better Shroud,*

thus almost literally,

————— *Quod quærere tegmen
Nos aliquod melius monet.*

VER. 1071. *Sere*, or *Sear*, comes from the *Saxon* Verb *reapan*, to burn with a hot Iron, &c. And perhaps originally from Eng^l,

which is *Greek* for *dry*. It is usually applied to withered Leaves, or dead Branches cut off from Trees. Thus *Spenser* says,

Like an old Oak, whose Pith and Sap is sear.

Our Author here hints at the Manner of getting *Fire*, by the reflected Beams of the Sun on *Matter sear*, such as Touchwood ; or, by *attriting*, that is rubbing ; or, by *Collision*, that is the Striking of two hard Bodies one against another, as Flint and Steel. *Tine* is likewise a *Saxon* Word signifying to light or kindle ; which, as some suppose, comes originally from the *Celtic* Word *Tan*, i. e. Fire.

The End of the Tenth Book.

BOOK

B O O K XI.

VER. 3. *Prevenient* denotes coming, or going before, of the Latin *præ* and *venio*. And *stony* is an Adjective put substantively for *Hardness*; a Liberty our Author has taken in some other Words, in Imitation of the Greek *Phraseology*, as in this of *Demosthenes*, — πολλῶν το σοφὸν ἡλιθιον ἐστὶ, i. e. the *Wise* (for the *Wisdom*) of many is *Folly*.

VER. 12. About 800 Years after *Noah's Flood*, happened that of *Deucalion*, which deluged great Part of *Greece*. *Deucalion* is said to have been a King of *Thessaly*, the Son of *Prometheus*; and *Pyrrha* his Wife was the Daughter of his Brother *Epimetheus*. They had the Reputation of being two very virtuous Persons, and were saved in a little Skiff (*parvâ rate*, *Ovid* says,) on the Top of Mount *Parnassus*. And, after the Waters were abated, they religiously repair'd to the Shrine or Temple of *Themis*, to know how lost Mankind might be restored. *Themis* was the reputed Goddess of *Justice*, as the Name imports; (θεμὶς *Græce fas dicitur*, ἁ τὸ δίκαιον.) *Shrine* is a Saxon Word,

Word, denoting a Case or Chest, wherein the Reliques of Saints are deposited; and from thence it means the Place, or Temple, where Prayers and Oblations are made.

VER. 17. As the Epithet *dimensionless* applied to Prayers does not seem to convey any clear Idea, for what can we understand by *dimensionless Prayers*? I should rather think a small Alteration is necessary to be made in the Text thus,

*In they pass'd,
Thro' heav'nly Doors dimensionless.*

Where *dimensionless* being joined to *Doors*, (those Gates, those everlasting Doors, which the *Psalmist* speaks of, xxiv. 7.) the Sense is obvious, and the Poetry, I think, full as good.

VER. 78. *Amarantin Shade* must not be supposed here to be *Bowers* made up of the Flowers called *Amarants*; because they grow not high enough, to make either *Bower*, or *Shade*. But it has Relation to the Meaning of that Greek Word, to wit, *never-fading, everlasting*; such Bowers as are perpetually flourishing, and know no Decay,

Decay, as all Things are described to be in Heaven. See Note on VER. 352 of the third Book.

VER. 86. This Adjective *defended* signifies *forbidden* in this Place. It is a *Gallicism*, taken from the *French* Verb *defendre*, to forbid; tho' *defendu* in that Language more often signifies *defended*, that is protected and maintained, than prohibited, or forbidden. *Chaucer*, in his *Wife of Bath's* Prologue, has *defended* in the same Sense with this in *MILTON*.

*Where can you say, in any maner Age,
That ever God defended Marriage?*

VER. 129. *Janus* was a very ancient King of *Italy*, and in Process of Time a reputed Deity among the *Romans*, but unknown to the ancient *Greeks*; for, as *Ovid* says, towards the Beginning of his *Fasti*,

*Quem tamen esse deum te dicam, JANE bisformis?
Nam tibi par nullum Græcia numen habet.*

*Say, Janus, how a God thou cam'st to be?
For Greece has ne'er a God that's like to thee.*

He is represented with two Faces; because, as some suppose him to be the same as
Noah,

Noah, he could look backward into the old World, and forward into the new. Ovid likewise, in the same Book, tells us that Janus was first called *Chaos*, and he there assigns the Reasons why.

VER. 131. The Poets feign that *Argus* had a hundred Eyes; and that *Juno* appointed him to be the Keeper of *Iō*, whom *Jupiter* had transformed into a Heifer, on *Juno's* surprizing him with her. But *Hermes*, (i. e. *Mercury*) with his delightful Music, or with his magic Wand, call'd *Caduceus*, closed all his Eyes to Sleep, and then killed him. MILTON calls it his *Opiate Rod*. *Opium* (deriv'd from *ὀπιος*, *Juice*) is a Liquid drawn out of the Heads of white Poppies; when the Juice flows of itself, thro' Incisions made in the Poppies Heads, it is properly called *Opium*; when drawn by Expression it takes the Name of *Meconium*, from *μῆκων*, which is Greek for a Poppy. *Hermes* is formed from the Greek Verb *ἡρμηνεύω*, to interpret, being supposed to be the Messenger, and Interpreter of the Will of the Gods; and the Latin Name *Mercury* is quasi *Mediuscurreus*, a run or go-between; tantamount to a Messenger. Others derive it from *Mercus*, Wares, and make him the Deity that presides over Merchandising.

VER.

VER. 135. *Leucothea*, or *Leucothœ*, in Greek is λευκη θεα, i. e. the *White Goddess*; but in *Latin* is called *Matuta*. It is put for the *Morning*. *Ovid*, in his *Fæsti*, says,

Leucothoe Graiis, Matuta vocabere nostris.

*In Greece Leucothoe, but Matuta here,
A twofold Name thou shalt hereafter bear.*

VER. 137. *Orisons* is a *French* Word for *Prayers*, which according to their *Orthography* is spelt *Oraisons*. But this Word, in that *Language*, often signifies an *Oration*, *Discourse*, or *Set Speech* made upon some particular *Occasion*, though in *English* it never has that *Meaning*.

VER. 159. *MILTON* here alludes to *Gen. iii. 20*, where *Adam* calls his *Wife's* Name *Eve*, because she was the *Mother* of all *living*. There is such an *Affinity* in the *Hebrew* between the *Sound* of *Eve* and *living*, that it cannot be expressed in our modern *Languages*. *Eve*, in the *Original*, is *Chava*, and *living* is *Chav*. In like *Manner*, *Chap. ii. 23*, *Adam* called *Eve*
Isba,

Isha, Woman, because she was taken out of *Ish*, which is the *Hebrew* Name for *Man*. These *Agnominations* are very significant, and worthy of Explanation.

VER. 209. I do not see the Reason why MILTON compares the Sky to *Jasper*; for he had just before said the *Firmament* was *blue*; unless he alludes to that Sort of *Jasper* mentioned by *Pliny*, (*Nat. Hist.* xxxvii. 9.) which from the Colour of the Air is called *aërizusa*. Naturalists describe the *Jasper* Stone to be of a green Colour, which sometimes is streaked with Red or Purple. The Word is originally *Hebrew*, (*Iasphé*,) but I cannot say what is the Root thereof, so as to determine its primary Signification.

VER. 214. *Mahanaim* was a Village in the Tribe of *Gad*, near to the River *Jabbock*. See *Gen.* xxxii. The Patriarch *Jacob* gave it that Name when the Angels of God met him there. *Mahanaim* in *Hebrew* signifies (*two*) *Camps* or *Armies*; meaning that of the *Angels*, and that of *Jacob's*. The *Septuagint* render it by the Word *παρεμβολαι*, *Camps*.

VER.

VER. 217. *Dothan*, or *Dothain*, was a City about twelve Miles distant Northward from *Samaria*, according to *Reland* and *Calmet*; but *Fuller* in his Maps, in his *Pisgab-Sight*, places *Dothan* to the South-east of *Samaria*. The Prophet *Elisha* was in this City when the King of *Syria* sent Horses and Chariots to encompass it and take him. But when his Servant was terrified thereat, and told his Master of it, he was given to see (in a *Vision*) the Mountain full of Horses and Chariots of Fire round about *Elisha*. To this glorious Appearance our Poet alludes in this Description of the Hierarch *Michael's* celestial Band. Some derive this Hebrew Name *Dothan* from דָּת (dath,) i. e. a Law, or Statute; but rather it may be derived from דָּחָן, Grass, Dan. iv. 12. 20. it being a Place of much Herbage, and so was very inviting to *Joseph's* Brethren to lead their Flocks thither to feed.

VER. 242. *Melibœa* was a City in *Thessaly*, at the Foot of Mount *Ossa*, famous for the Fishing of the Purple Fish, called *Ostrum*, and dying of that Colour.

Our

Our Author seems to have had the following Passage in *Virgil* in his View in this Description of *Michael's Vest*.

*Victori Chlamydem auratam, quam plurima
circum*

Purpura Mæandro duplici Melibæa cucurrit.
Æneid. V. 250.

*The Victor's honour'd with a splendid Vest;
The Ground was Gold, with wavy Flow'rs
adorn'd,
In which the Melibæan Purple shone.*

VER. 243. *Sarra* is an old Name of *Tyre*, a City of *Phœnicia*, which seems to be a Corruption of the *Hebrew* Name of that Place, viz. *Tzor*, which in that Language properly signifies a *Rock*. *Au. Gellius* intimates, that *Sarra* was the Name of that City before it was called *Tyre*. *Plautus*, in his *Truculentus*, calls it *Sara*. But has not *MILTON* expressed himself inaccurately in this Place? *Tyre* was famous for dying of *Purple* with the Liquor of the Shell-fish called *Murex*, which was caught plentifully on that Coast: But I do not remember that they dyed *Scarlets* in *Grain* there; which is the Fruit or Berry of the Shrub

Shrub that is called in *Latin* and *Greek* *Coccus*; the most excellent of which was produced in *Galatia*.

VER. 244. The *Woof* of any Cloth is that which is thrown across the *Warp*, and struck close by the *Baton* in the *Loom*. Some call it the *Striking*; Others the *Shoot*, because it is thrown out of the *Shuttle*. *Woof* comes from the *Saxon* *Westa*, and perhaps originally from the *Greek* *ἰσφν*, i. e. *Weaving*. *Iris* is the *Greek* Name for the *Rainbow*; which, as it consists of various beautiful Colours, is here poetically and elegantly put for the *Dyer* of *Michael's* Robe. We retain this Name from the *Saxon* *Ipær*, though it be originally derived from *εἰπεῖν*, to tell, or declare; because the Heathens reputed her one of the *Messengers* of the Gods. Thus we find in *Virgil*,

— Aëream caelo nam Jupiter Irim
Demisit. *Æneid*. ix. 803.

For Jove from Heav'n sent beauteous Iris
down.

Y

VER.

VER. 247. What a grand and magnificent Idea does the following Line give the Reader ?

As in a glistering Zodiac hung the Sword.

He here compares his radiant Baldrick, or long Belt, to the *Zodiac* ; a *Zone*, or Circle, imagined to be in the Heavens, furnished with twelve *Constellations* representing living Creatures, as *Aries*, the Ram, *Taurus*, the Bull, &c. which are usually painted on the celestial Globe ; from which *supposed living Creatures*, in Greek called *ζωα*, the *Zodiac* has its Name.

VER. 267. To *retire* is the Verb, and *Retirement* is the Substantive. But our Poet sometimes *shortens* a Word when his Verse requires it, whereby it obtains a new Form. In the foregoing Line he puts *Lament* for *Lamentation*. Thus likewise in our old *English* Version of the *Psalms* we have *aston'd* for *astonish'd*.

*My Flesh, alas ! is taken with Fear,
As tho' it were benumn'd,
For when I see thy Judgments straight
I am as one aston'd.*

VER.

VER. 324. *Turfe* is a *Saxon* Word signifying the Superficies, or upper grassy Part of heathy Ground; which, being pared off in some Places, serves, when dried, for Firing. It is otherwise called *Sod*; and sometimes *Green-sword*. Mr. *Pope* somewhere says,

*The Knights so nimbly o'er the Green-sword
bound.*

Gentlemen of the Turf, in a modern Acceptation of the Word, is a Phrase for such as frequent *Horse-racing*.

VER. 388. Our Poet here makes an ostentatious Show of *geographical* Knowledge for twenty-four Lines together; when, I believe, good Judges would think half a Dozen sufficient for his Purpose, and the Omission of the Rest no *Detriment* at all to his Poetry. But as some of his Admirers are of Opinion that these Excursions are agreeable Variations of *the Scene* he is exhibiting, let us here explain the uncommon Words in this Perambulation through the four Quarters of the Earth, for the Sake of the less learned Readers.

Cambalu, which was once reckoned to be the Capital of *Cathai*, has since been found to be the same as *Peking* in the Northern Part of *China*, and that it is called *Cambalu* by the *Muscovites*. So that our Author here was misled by the antient Geographers.

Cham, or *Cam*, or *Chan*, is the peculiar Title of the Kings of *Tartary*.

Samarcand, the ancient *Maracanda*, which *Q. Curtius* tells us was seventy Furlongs in Circuit, is a City in the *Asian Tartary*, near the River *Oxus*; famous for being the Birth-place and Seat of the celebrated *Tamerlane* in the 14th Century, whom our Author calls *Temir*, so surnamed by his Subjects, but by Others called *Timur-Bec*.

Paguin is *Pekin*; and *Sinæan* is *Chinese*, from their ancient Name *Sinæ*. *Agra* and *Labor* are principal Cities in the *Mogul's* Territories. The *Golden Chersonese* is now called *Malacca*, a Sort of Peninsula beyond the Bay of *Bengal*. *Ecbatana*, formerly the Metropolis of *Media*, and now belonging to *Persia*, is supposed by some to be the modern *Tauris*, by Others *Ispahan*, and by Others *Casbin*.

Ksar,

Ksar, or rather *Czar*, is a Corruption of *Cæsar*, and is the common Title of the Emperors of *Russia*, whose Capital is *Moscow*. *Bizantium* is the ancient Name of *Constantinople*, where the *Sultan*, or grand Signior of the *Turks*, usually resides. *Turchestan* is a Province of the greater *Tartary*.

Negus, whom the *Europeans* call *Prestor John*, is the Title of the Kings of upper *Ethiopia*, whose utmost Port is *Ercoco*, or *Erquico*, on the Red-sea. *Mombaza*, or *Monbaza*, *Quiloa*, and *Melinda* are Cities in the great Region of *Zanguebar*, in *Africa*, near the Line; some Parts of which are possessed by the *Portuguese*. *Sofala*, another little Kingdom in *Africa*, which some take to be the ancient *Ophir*, (see 1 Kings x. 11.) *Congo* and *Angola* are two more Realms in *Africa* in the lower *Ethiopia*.

Niger, or *Nijar*, is a great River that has its Rise in *Ethiopia*, and divides *Negro-land* into two Parts. On the Western Coast of *Africa* are the Kingdoms of *Jacob Almanzor*, who in the Eleventh Century made himself Master of *Fez*, *Sus*, *Maroc-*

co, Algiers, and Tremisen; all petty States in Barbary.

In *Europe*, he only mentions *Rome*, the Capital of *Italy*, and once reckoned the Mistress of the whole World.

Montezuma, a powerful King of *Mexico* in *America*, lost his Estates by the *Spaniards*, and was killed in 1520. *Cusco* is the Capital of *Peru*, and once the Seat of the *Incas*, or Emperors of *Peru*, before the *Spaniards* came into the Possession of it; *Francis Pizaro* discovered this Country in 1525. And caused *Atabalipa* their King to be strangled, contrary to the Promise he had made him. *Guiana* is another Country in *South-America* whose principal City *Manca*, the *Spaniards* (*Geryon's Sons*, or Descendants, he being an ancient King of that Country) call *El Dorado*, that is the *Golden City*, on Account of the vast Plenty of Gold; but later Writers treat the Story which the *Spaniards* tell of *El Dorado* as fabulous.

VER. 414. *Euphrasie*, formed from the Greek Word *ωφρασια*, is an Herb which we call *Eye-bright*. *Alleyne*, in his *Dispensatory*, says, "It is of great Esteem in Distempers
" of

“ of the Eyes; but its Juice is much preferable to the distilled Water.” *Dalechamp*, in his *Histoire generale des Plantes*, says, This Herb is not mentioned by any of the ancient *Greek* and *Latin* Authors; and that it was not then much more than 200 Years that it had been known by that Name. He thinks the right Name of it in *Greek* is *ὑπερσώμν*, i. e. *Mirth*, or *Cheerfulness*, because it *cheers* the Sight. *Rue* is also used for the same Intention as *Eye-bright*. *Dalechamp* says, *Mangée crue avec sel elle éclaircit la vue*, i. e. *Being eaten raw with Salt, it clears the Sight*. It was reckoned to have that Virtue in *Ovid's* Time; he speaks of it in his *De Remedio Amoris*, in these Words,

———— *Acuentes lumina rutæ.*

i. e. *And Rue that is a Sharp'ner of the Sight.*

VER. 430. *Arable Land* is that which is to be ploughed, from the *Latin* Verb *arare*. And *Tilth* is a *Saxon* Noun, formed from their Verb *tillian*, to till, or prepare the Ground for the Sowing of Seed or Planting of Herbs. But *Tilth* here seems to denote Fields that are covered with Corn
newly

newly reaped. *Hog* and *Trapp* understand it so in their *Latin* Versions of this Line. The first says,

Hic modo demessi passim jacuere manipuli.

And the latter,

—— *Modo messis tecta manipulis
Jugera.*

VER. 479. *A Lazar-House* is an Hospital for the Sick. The Word comes originally from *Lazarus*, who is represented in the Gospel to be a Person full of Sores. (See *Luke* xvi. 20.) Hence the *Italians* make *Lazar* to mean in particular a *leprous Person*, and a *Lazaretto* is an Hospital for such People. But I am informed, that almost all Sorts of Hospitals in *Italy* are now called by that Name.

We find this Word in *Spenser's Fairy Queen*.

Like loathsome Lazars by the Hedges lay.

VER. 481. Many Things are required to make a complete Poet, besides a natural *Genius* and *lively Invention*, (in which
Spenser,

Spenser, of all our *English* Poets, seems to excel) he ought to be versed in the whole Circle of literary Acquirements. I know none better qualified in that Respect than *MILTON*, who sometimes indeed makes even too great a Show of his *copious Learning*. We have an Instance here before us, in his describing the various Distempers of the Body and Mind with the Accuracy and Precision of a professed Physician.

Spasm (of *σπᾶω*, I draw, or contract) denotes divers Kinds of Convulsions, which make People look *ghastly*. *Epilepsie* is one Sort of *Falling-Sickness*, derived from *ἐπιλείπω*, I faint away; because Persons attacked therewith usually tumble down, with the Loss of Sense and Reason. A *Catarrh* is a preternatural Defluxion of a sharp Humour from the Glands, particularly about the Head and Throat. It is derived from the *Greek* Verb *καταρρέω*, I flow downwards.

Phrensy is a Sort of Madness when the Patient seems as if acted by some *Demon* or evil Spirit. It takes its Name from *φρην*, the *Mind* or *Understanding*, which is then affected. Another Species of Madness, or *Lunacy*, is supposed to be caused by,

by, or under the Influence of the *Moon*; but this is not easily admitted by some experienced Physicians.

Marasmus, from *μαρασμι*, signifies a great Wasting of the whole Body, an excessive Degree of an *Atrophy*; which last Distemper makes the Body decay insensibly, by Reason it cannot receive proper Nourishment from Food. It is derived of *α* and *τρέφω*, *I nourish not*.

The *Dropsy* is a well known Distemper, occasioned by a watery Humour, either in all or some Part of the Body. The Word is contracted from the *French* Name *Hydropisie*, and that derived originally from the *Greek* *ὕδωρ*, *Water*. The Word *Asthma* is made from the *Greek* Verb *άω*, *I breathe*. It is a Difficulty of Breathing arising from a Disorder in the Lungs.

VER. 556. This Description of the spacious Plain is a Kind of Comment upon Part of the fourth Chapter of *Genesis*. *Tents of various Hue, &c.* relates to *Jabal*, the Father of such as dwell in Tents, and of such as have Cattle. *Harp and Organ, &c.* to *Jubal*, the Inventor of those Instruments. *At the Forge, &c.* to *Tubal Cain*, an Instructor

Instructor of every Artificer in Brass and Iron.

VER. 563. *Fugue*, or rather *Fugha*, (from the *Latin* Word *Fuga*, Flight) is a musical Term, denoting the quick Sounding of the same Notes over again. MILTON is said to have been a fine Performer upon the Organ, and therefore could express himself with great Propriety on this Occasion.

VER. 582. *Beavy*, or *Bevy*, spoken of Birds, as Partridges, &c. signifies a *Brood* or *Flock*; and of Beasts, as Deer, a *Herd*; but, in a metaphorical Sense, it means a *Company* of Females usually, if not always. Thus we have in *Spenser's Fairy Queen*;

A lovely Bevy of fair Ladies sat.

These *fair Women*, spoken of here, are supposed to be the idolatrous Descendants of *Cain*; and the *Sons of God*, that saw them (mentioned in the sixth Chapter of *Genesis*) are to be understood of the Sons of *Seth*, the Worshipers of the true God.

VER.

VER. 584. *Ditty* is a Word that signifies something that is either *said* or *sung*; derived from the *Latin Dictum*. But it varies its Signification, according to the *Epithet* that is joined to it; as *amorous Ditty* is a Love-Song; a *doleful Ditty* is a mournful Elegy.

VER. 642. *Emprise* means here an Undertaking or Action. *Hog* translates it by *animosaque cæpta*; and *Trapp* by *fortibus audentium gestis*. MILTON seems to have formed this Word from *Enterprise*; for I find it no where else, either in Writers before him or after him.

VER. 664.

————— *Till at last,*
Of middle Age one rising —————

This is to be understood of *Enoch*, the seventh from *Adam*, who is said to have *walked with God*; (*Gen. v. 24.*) which denotes his Worshipping of him in Innocency, Truth, and Uprightness; on which Account he was translated *without seeing Death*, in the 365th Year, a middle Age
in

in those Times. And though the Scriptures do not mention his being *exploded* for his preaching up Righteousness, and the Danger he was in from *violent Hands*; yet that is probable enough, and our Poet might, with good Colour, represent him,

— *Speaking much of Right and Wrong,
Of Justice and Religion, Peace and Truth,
And Judgment from above.*

Henoch, or *Enoch*, in *Hebrew*, signifies *dedicated*.

VER. 719. The reverend *Sire* (an old *French Word* for *Father*) in this Line means *Noah*; who is said to have been a *just Man*, (*Gen. vi. 9.*) and a *Preacher of Righteousness*, (*2 Pet. ii. 5.*) therefore our Poet says,

— He oft
*Frequented their Assemblies, whereso met,
Triumphs or Festivals, and to them preach'd
Conversion, and Repentance.*

Here observe, that our Author uses *whereso* for *wheresoever*; he shortens the Word to suit his Verse, as he does in several

ral other Places. This Description of the universal *Deluge* is copied in many Particulars from *Ovid*, in the first Book of his *Metamorphosis*, to which I refer the curious Reader. And this Model, and Manner of making the Ark, is taken from the 6th Chapter of *Genesis*.

VER. 743. *Cieling* is a Word that gives us but a very *weak Idea* of the Sky made dismally thick with dark Clouds and Rain; but probably our Author had a View to the Etymology of the Word, to wit, from the *Latin*, *Cælum*, or the *Italian*, *Cielo*, Heaven.

VER. 746. *Prow* is the fore Part or Head of a Ship. We take it from the *French* Name *Prouë*, and that originally from the *Latin*, *Prora*, or *Greek*, *πρωρα*. It has the Epithet of *beaked*, because some Ships or Galleys are pointed, and fashioned in that Part like the *Beak* or *Bill* of an Eagle or other Bird. Thus the *Romans* had their *Naves rostratæ*, i. e. Ships with Stems pointed with Iron or Brass; whence they were called *æratæ Naves*, as in *Horace*,

Scandit

Scandit æratas vitiosa naves
Cura. ——— Lib. II. Od. 16.

Rude Care will board the armed Ship.

Mr. Pope, in his Translation of the *Iliad*, has these two Lines,

These in two Gallies, with vermilion Prores;
Beneath his Conduct, fought the Phrygian
Shores.

Here he puts *Prere* for *Prow*; but I know of no other *English* Writer that has taken that Liberty; and to say that he did it for the Sake of a *Rhyme*, is charging him with what so great a Master of poetical Phrasology need not have been guilty of. Perhaps he thought, that as that *Orthography* comes much nearer to the Original, his Authority might give it a Currency. It is not however in Vogue yet. Language is an arbitrary Thing, it will not be directed.

VER. 789. *Prowess* signifies *Courage* or *Valour*. It is taken from the old *French* Word *Proüesse*, a valiant Action. But *Richelet*, in his Dictionary, says, “ The
 Z 2 “ Word

“ Word is rarely used now, except in a
 “ jocular and burlesque Way.” *Prowess*
 may be found in several of our old *English*
 Writers. But *Spenser* makes Use of *prow*
 as an Adjective in this Line.

And to him running said, O prowess Knight !

VER. 824. A *Cataract* is the Fall of
 Water from some Precipice, or Rock,
 which obstructs its free and easy Course.
 Or it means sometimes a Sluice or Flood-
 gate. The Word is *Greek*, being derived
 from *καταρασσω*, I tumble, or fall down
 with Noise and Violence. *Lucan* gives
Cataractæ the Epithet of *præcipites*,

— *Nam cum lapsus abrupta viarum*
Excepere tuos, et præcipites cataractæ.

Cataracta in *Latin* sometimes signifies
 what we call a *Lock* in a River. Thus we
 have in *Pliny's* Epistles, *Lib. X. Ep. 69.*
Expeditum erat cataractis aquæ sursum tem-
perare. Windows of Heaven, in *Genesis*
vii. 11. are called *Cataracts*, in the *Septua-*
gint, and *vulgate Version*.

VER.

VER. 831. *Horned Flood.* Rivers may be termed *horned*, because in the Violence of their Course they rush like *Bulls* with their Horns; and, dashing their Waves against the Banks, make a *roaring* Noise. Or, because when they meet with Obstruction and Opposition they divide themselves into *Branches* representing *Horns*. *Horace* gives the River *Aufidus* the Epithet of *Tauriformis*, *Lib. IV. Od. 14.* It is very probable that the ancient Painters and Statuaries represented some Rivers in a daring Form, with *Bulls* Heads; and from thence the *Poets* might take this Form of describing them.

VER. 833. Our Author here supposes that the *Seat of Paradise* was destroyed by *Noah's Flood*; a reasonable Supposition enough; and therefore it is a vain Search to look for any Foot-steps of it now; and also that it was driven down the great River *Euphrates* (but this is a bolder Supposition) to the *Persian Gulph*, and there perhaps is become some little Island,

*The Haunt of Seals, and Orcs, and Sea-mews
clang.*

A *Seal* is a Fish resembling a *Calf* in its Head, and therefore called *Veau marin* by the *French*, and by us in some Places a *Sea-calf*; of which perhaps *Seal* may be a Contraction.

Orc comes from the *Latin Orca*, a monstrous Sea-fish, and a great Enemy to the Whale.

Sea-mew is a Bird that frequents the Sea-Coast; which perhaps takes its Name *Mew* from its Voice. It is called, in some Places, a *Sea Cob*.

Clang comes from the *Latin, Clangor*, which usually denotes the Cry of all Fowls; but particularly of Eagles, and Geese, and Cranes.

VER. 840. *To hull* is an old *English* Sea-term, spoken of a Ship when all her Sails are taken down, and Nothing is abroad but her Masts, Yards, and Rigging, and she *flotes to and fro* upon the Water; this is usually done in a *stark Calm*, or in a *Storm*.

VER.

VER. 847. *Tripping* is an uncommon Epithet for the Ebbing of the Tide; it means here to descend nimbly, yet as it were imperceptibly, *with soft Foot*, as our Author poetically expresses it. Some derive the Verb *trip* from the *Latin*, *tripudiare*, to dance on Tip-toes. Others take it from the *Dutch*, *trippen*, to step softly, as *Sewel* in his Dictionary explains it.

VER. 881. *Verge* is a Term in *Botany* signifying an Edge, or Border, in which Sense it is here used. It may be derived from the *Latin* Verb *vergere*, to bend; to be bowed round. Mr. *Thompson* in his *Spring*, Ver. 169, says —

Far to the blue Horizon's utmost Verge.

VER. 897. *Triple coloured Bow* means the *Rain-bow*; in which three Colours, red, yellow, and blue, are the most conspicuous. Several Lines here allude to the Contents of the ninth Chapter of *Genesis*.

The End of the Eleventh Book.

BOOK

B O O K XII.

VER. 24. *Till one shall rise* — This is to be understood of *Nimrod*, who is called (*Genesis*, Chap. X.) a *mighty Hunter*. This is differently explained by different Interpreters. Some say, he was the first that *hunted* wild Beasts. Others say, he was a Hunter, *i. e.* a *Persecutor* of Men. *Aug. Calmet* is of Opinion, “ That his
 “ Hunting was not confined to wild Beasts,
 “ he made Slaves of Men; made them
 “ his Vassals; or put them to Death if
 “ they submitted not to his Authority and
 “ tyrannical Power.” *Nimrod* is usually derived from a *Hebrew* Word signifying to rebel, (772, *Marad*.)

VER. 41. *Gurge* is a Word that I know not where to find in any other *English* Writer; it seems as if *MILTON* coined it from the *Latin*, *Gurges*, a Whirlpool, and that from γυγαλῶν, a round Osier Basket; or from γυρῶν, I turn round.

VER. 43. *They cast to build* — *i. e.* they devised; they designed. It is an uncommon

common Usage of the Verb, *to cast*. Our Author not rarely affects such Modes of Speaking to give his Poem an antique Air, *Hog* translates this Expression by *spem capient*; and *Trapp* by *laborant*.

VER. 54. Some may be apt to enquire what that *native Language* was? I take it to be the *Hebrew*, the common Speech of all Mankind till the Confusion of Tongues at *Babel*, which happened about 1757 Years after the Creation. It appears to be the *most ancient Speech*, because many Words, in almost all Languages, seem to be *derived* from it, and we do not find that it *borrow*s from any. The *Hebrew Tongue* is supposed to continue among *Heber's* Descendants, who were afterwards called *Hebrews*, and *Jews*, till it ceased to be a *living Language*; but when that was, is, I believe, a Point not settled amongst the Learned. We have no other Book now extant in *pure Hebrew* but the *Old Testament*.

VER. 56. *Gabble* comes from the old North-country Word *Gab*, i. e. the Mouth, which is in Use in some Parts of
Scotland

Scotland to this Day; so that when a Man is full of Prate, they say, he has a good Gift of the *Gab*. And, in *Chaucer*, to *gabbe* signifies to prattle, or tell Tales.

————— *I am no Blabbe,
Ne though I say it, I am not lefe to gabbe,
Say what thou wolte, I shall it never tell.*

Miller's Tale.

VER. 114. *Euphrates* is a great and celebrated River that has its Source in the Mountains of *Armenia*; and after a long Passage, particularly through *Mesopotamia* and *Chaldea*, it falls into the *Persic* Gulph. It is derived from the *Hebrew* Name *Phe-rat*, which comes from the Root *נע*, *Para*, it makes fruitful. But Others make it originally *Greek*, and form it from the Verb *ευφραίνω*, to be pleasant, or delightful. The faithful Man here spoken of is the Patriarch *Abraham*, who was the Son of *Terah*, and born in *Ur*, a City of *Chaldea*. *Ur*, in the *Hebrew* Language, signifies *Fire*; perhaps it was so called, because the ancient idolatrous Inhabitants thereof worshipped Fire, as a *Symbol* of the Sun.

VER.

VER. 131. *Haran*, a City in *Mesopotamia*, was so called from *Abraham's* Brother of that Name, (see *Gen. xi. 26.*) In the New Testament (*Acts vii. 3.*) it is spelled *Charran*. *Le Clerc*, in his Commentary upon the Eleventh Chapter of *Genesis*, says, it is probable that *Haran* is derived from the *Hebrew Verb* חָרַר, *Hharar*, he has been burnt; by Reason of the neighbouring Deserts that are burnt by the Heat of the Sun. In the *Roman History* this Place is known by the Name of *Carrae*.

VER. 136. *Sechem*, called *Sichem Gen. xii. 6.* and *Shechem Gen. xxxiii. 18.* and *Sychem Acts vii. 16.* and *Sychar John iv. 5.* was a City of *Samaria* near the Plain of *Moreh*; which in the vulgate Version is not called a Plain, but the illustrious Valley; and in the *Septuagint*, a very high Oak. In the Original *Hebrew* it is *Elon Moré*, (אֵלֹן מֹרֶה) the Oak, or the Chestnut-tree of *Moré*. In later Times *Sechem* was called *Neapolis*, and now *Naplosa*. It is situate about forty Miles from *Jerusalem*, and fifty from *Jericho*.

VER.

VER. 139. *Hamath* was reckoned to be the Northern Border of the Land of *Canaan*. The Entrance into *Hamath*, mentioned *Numb.* xxiv. 8. was a narrow Passage which led out of *Canaan* into *Syria*, through the Vale between *Libanus* and *Antilibanus*. *Hamath* in *Hebrew* signifies Heat.

Hermon, a Mountain beyond *Jordan*, was the North-east Border of *Canaan*. In *Judges* iii. 3. it is called *Baal-Hermon*. Some Authors call this the Mountain of Snow, because, being very high, it is always covered with Snow.

Carmel is a Mountain in the Tribe of *Zebulen*, bordering on the *Mediterranean*, or the *Western Sea*, which bounded the Land of *Canaan* on that Quarter; and the Desert of *Arabia*, or *Wilderness of Sin*, as it is called (*Exod.* xvi. 1.) terminated the Land on the South. *Robertson* in his *Lexicon* interprets *Carmel* by *Spica virens*, a green Ear of Corn; Others by a fruitful Vineyard, or rich Pastures.

Senir, or *Shenir*, is the same as Mount *Hermon*; for it is said, (*Deut.* xxxix.)

Which

*Which Hermon the Sidonians call Sirion,
and the Amorites call it Shenir.*

VER. 190. These ten Wounds mean
the ten Plagues of Egypt, as expressed in
this Distich :

*Blood, Frogs, Lice, Flies, with Murrain,
Boils ensu'd,
Hail, Locusts, Darknefs, and First-born
destroy'd.*

By the *River-Dragon* we understand the
Crocodile, figuratively representing the cruel
Tyrant *Pharaoh*, as expressed by the Pro-
phet *Ezekiel*, xxix. 3. *Behold I am against
thee, Pharaoh King of Egypt, the great
Dragon, that lieth in the Midst of the Rivers.*
Josephus tells us (*Antiquit. Lib. viii. C. 2.*)
that *Pharaoh* in the *Egyptian* Language
signifies a *King*, (ὁ Φαραων κατ' Αἰγυπτίους
βασιλεὺς σημαίνει,) but this is not likely; for
then the Words, *Pharaoh King of Egypt*,
which occur frequently in the Scriptures,
would imply a *Tautology*, to wit, *King,
King of Egypt*. It is more probable that
it was some other illustrious Title, but not
King. Commentators are not agreed about
the proper Name of that *Pharaoh* that per-
secuted

secuted the *Israelites*; *Appion* calls him *Amosis*; *Eusebius*, *Chenchriss*; Arch-bishop *Usher*, *Amenophis*; and Dr. *Prideaux*, in his *Marmora Oxoniensia*, *Sesostris*. All seem to be but Conjectures.

VER. 210. *Craze* signifies, in this Place, to break. It is formed from the French Verb *écraser*, to bruise, or crush in Pieces. The Text says, *The Lord looked upon the Host of the Egyptians, — and took off their Chariot Wheels*. But this little Variation may be allowed in Poetry. *Breaking* the *Wheels* of the *Chariots* has the same Effect as taking them off. Both *Hog* and *Trapp* exactly copy our Author, by using the Verb *effringit*.

VER. 255. The *seven Lamps* representing, as in a *Zodiac*, the *seven heavenly Fires*, that is the *seven Planets*, *Saturn*, *Jupiter*, *Mars*, the *Sun*, *Venus*, *Mercury*, the *Moon*, is a Thought that *MILTON* probably borrowed from *Josephus*, who speaks of them in the same Terms in the seventh Chapter of the third Book of his *Antiquities*. Yet perhaps no such Thing was meant at their original Institution, *Exod.*

xxv. 37. at least, not the least Intimation thereof appears.

VER. 265. *Gibeon* was a large City, the Capital of the *Gibeonites*. It stood on an Eminence, from whence it probably had its Name; for *Gib*, in *Hebrew*, signifies any *Elevation*. It was situate, according to *Josephus*, about forty Furlongs from *Jerusalem*.

Ajalon was a City in the Tribe of *Dan*, with a Valley of the same Name; over which *Joshua* commanded the *Moon* to stand still, and the *Sun* upon *Gibeon*, till he had totally routed his Enemies. (See *Josh. x. 12.*) *T. Fuller* calls that long Day, in his humourous Manner of expressing himself, the *Barnaby-day* of the whole World.

VER. 307. The Name *Moses*, as we are told by *Josephus*, is a Compound of two *Egyptian* Words, to wit, *Mô* and *Usés*, which signify, *drawn out of*, or *saved from the Water*. This Name was given him by *Pharaoh's* Daughter *Thermutis*, as *Josephus* calls her; but *Moses's* Name, given him by his Parents at his Circumcision,

as *Clemens Alexandrinus* tells us, was *Jea-kim*; this Story, I suppose, he received from some ancient Tradition. *Moses* was born in *Egypt* in the Year of the World 2433, and 1567 Years before the Birth of *Christ*. He died in Mount *Nebo*, in the Land of *Moab*, after having had a View of the Land of Promise, (but was not suffered to enter into it) aged 120 Years.

VER. 310. The Name *Joshua* comes from an *Hebrew* Root, that signifies to *save*, or *succour*; from this is formed the Name *Jesus* by the *Greeks*; who is always so called by the *Septuagint* in the Old Testament. There are two Places in the New Testament, where *Jesus* is put for *Joshua*, *Acts* vii. 45. and *Hebrews* iv. 8. which is a Fault committed by our Translators, and overlooked in the general Revision of the whole Version. *Joshua*, after the Death of *Moses*, was the principal Leader of the Children of *Israel*, for the Space of 25 Years; and brought and settled them in the *promised Land*, being in many Respects a Type of *Jesus Christ*.

VER.

VER. 355. This *Strife*, here hinted at, may probably be understood of the wicked and temporizing *High-priests*, particularly *Jason* and *Menelaus*, in the Time of *Antiochus Epiphanes*, about 170 Years before the Birth of Christ. It is expressly said, 2 *Maccab.* Chap. v. 15, 16, that *Antiochus* went into the Temple, and took the holy Vessels, with polluted Hands, and gave them away.

VER. 358. This *Stranger* means *Herod* surnamed the *Great*; who, as *Josephus* tells us, was made King of *Judaea* by the Senate of *Rome*, on the Motion of *Mark Anthony*; and with the Concurrence of *Augustus*. (*Antiq. Lib.* xiv. C. 26.) The same Author informs us, that *Antipater*, the Father of this *Herod*, was an *Idumæan* by Birth; so that he was the first King of *Judaea*, who was not of the Race of *David*; and as *Christ* was born in this King's Reign, that Prophecy of *Jacob*, (*Gen.* xlix. 10.) that the *Sceptre* should not depart from *Judah* until the Coming of *Shiloh*, (which, in *Hebrew*, signifies to be peaceable or prosperous, being thus written,

שלם) seems to have had its Completion.

VER. 362. *Sages* is a *French* Word, signifying *Wise-men*; the original Word in the *Greek* is *μαγοι*. We learn from *Plato*, in his *Alcibiades*, that these *Magi* were properly a Sect of Philosophers, or very wise Men in *Persia*. From hence some have concluded, that the *Magi*, or *Wise-men*, mentioned *Matth. ii. 1.* came from that Country; but Others, as in a Matter of great Uncertainty, suppose they came from other Countries, as *Arabia*, *Mesopotamia*, *Ethiopia*, &c. that lay Eastward from *Judea*. It is the general Opinion that there were *three* of them, and that they were *Kings*; but this Opinion is destitute of any ancient and authentic Proof. And that the Names which the *Romanists* give them, of *Gaspar*, *Melchior*, and *Balthasar*, are merely chimerical, is highly probable. Some imagine that *the Star* that was Guide to those *Wise-men* to *Bethlehem*, was foretold by *Balaam*, fourteen hundred Years at least before it appeared; see *Numb. xxiv. 17.* But this Notion is likewise grounded upon a very weak Foundation; we need only

only to read the *Context* to draw this Inference.

VER. 366. *Quire*, as we now usually spell it, comes from the *French*, *Choir*, (which we also pronounce *Quire* in *English*) and originally from the *Greek*, χορος. It signifies a Company of *Choristers*, (*Quiristers*) or Singing Men, employed for that Purpose, in *Cathedral Churches*.

The Word *Carol*, according to some Etymologists, is derived from the *Saxon*, *carl*, i. e. *rustic*, denoting a rural Song, or *Hymn*, which was usually sung at *Christmas*, setting forth the glorious Birth of our *Saviour*. But Others form it from the *Greek* Word χαρα, *rejoicing*. Some old *French* Authors also make Use of this Word; as in the *Roman de la Rose*, which was translated by our *Chaucer*, we have,

*Je reviens à ma parole,
Des nobles gens de la carolle.*

VER. 413. The Form of the *Cross*, that Malefactors among the *Romans* suffered upon, is generally very well known from the Drawings and Paintings thereof. It consisted

consisted of two Pieces of Wood ; one set in the Ground upright ; and the other crossing it, at right Angles, near the Top. This Punishment, called *Crucifixion*, was usually inflicted upon *Slaves*, and was reckoned the most ignominious of all corporal Punishments ; but used only for what were esteemed grievous Crimes, as Murder, Rebellion, &c. *Isidore of Seville* says, " The *Patibulum*, or Gallows, was a less Punishment than *the Cross* ; they who suffered on the *Patibulum* were immediately strangled, but they who were hung on the *Cross* underwent long and grievous Torment." *Orig. Lib. V.*
Constantine the Great was the first who abolished the Punishment of the *Cross*.

VER. 442. This *profluent Stream* means any running River. *John the Baptist* performed the Office of Baptism in the River of *Jordan*. *Philip* baptized the Eunuch (*Acts. vi. 38.*) in some Water, that was in the Road he was going ; but it is not said whether it was a *standing Pool*, or a *profluent Stream*. The Word *baptize* comes from the Greek βαπτίζω, to dip, or plunge ; and in the primitive Times Baptism

tism was performed by the *Immersion* of the whole Body in Water, as it is done to this Day in the *Oriental Churches*. Some think, and it is not improbable, that the Use of *Sprinkling* for *Baptism* began first in cold Countries; it was introduced into *England* about the Beginning of the ninth Century.

VER. 499. To *evangelize* the Nations signifies to preach the Gospel to them, to teach them the Doctrines of the Christian Religion. The Word *evangelize* comes from the Greek *εὐαγγέλιον*, i. e. good or joyful News. Our *English* Word *Gospel* is of the same Import, being compounded of two *Saxon* Words, to wit, *God*, *God*, and *spellan*, to tell or relate; a divine Relation.

VER. 531. *Persecution* is a *Latin* Word, signifying, in the Sense of Christian Latinists, a Pursuing with an injurious Design. The early Christians suffered *Ten* remarkable Persecutions under the *Roman Emperors*, for the Sake of their Religion. The first began under *Nero*, A. D. 64. The second under *Domitian*, 95. The third under

under *Trajan*, 97. The fourth under *Adrian*, 118. The fifth under *Antoninus*, 138. The sixth under *Mar. Aurelius*, 174. The seventh under *Severus*, 199. The eighth under *Maximin*, 235. The ninth under *Decius*, 249. And the tenth under *Dioclesian*, 303.

VER. 549. *Conflagrant*, i. e. burning, or set on Fire, comes from the *Latin*, *conflagrare*, to burn. This alludes to the general Conflagration of the whole World, a Notion that has obtained throughout all Antiquity. *Josephus* says, that the Children of *Seth* were foretold by *Adam*, that a general Deluge first, and at last a general Conflagration should destroy the Earth. But this perhaps may be looked upon as an uncertain Tradition; and that *Ovid's* Notion of a general Conflagration might take its Rise from the same Source, where he says,

————— By Doom
Of certain Fate, Jove knew the Time should
come
When

*When Sea, Earth, ravish'd Heav'n, the curious Frame
Of this World's Mass should be destroyed by
Flame.*

The Passage in Scripture, that our Author doubtless had in View in writing on this Subject, is 2 *Pet.* iii. 10. where it is said, "The Heavens shall pass away with
" a great Noise, and the Elements shall
" melt with fervent Heat; the Earth also,
" and the Works that are therein, shall be
" burnt up."

VER. 553. *Seer* is one who foresees and foretels Things to come; a Prophet; for we are told, 1 *Sam.* ix. 9, that he, who was then called a Prophet, was before-time called a *Seer*. *Rhoe*, the Hebrew Name for a *Seer*, is derived from the Root , *Raah*, he hath seen. The common Name of a Prophet in Hebrew is *Nabi*.

VER. 629. The Adjective *meteorous* (*μετεωρος*) is formed from *Meteor*, a Greek Word signifying something that is raised up on high. The Likeness of Body appearing
in

in the *Atmosphere*, formed out of the Matter of the common Elements, whether they be fiery, aerial, or watery. The Word is compounded of *μετα*, and *αιγω*, *I lift up*.

Marish is put here by our Author, for what we call a Marsh or Fen; low Land: Perhaps MILTON formed this Word from the *French*, *Marais*, a Moor, a Morass, a Bog.

VER. 643. *Brand* is Saxon for a Peice or Stick, of burning Wood, or a red-hot Iron. It is put here for the *flaming Sward*, which turned every Way to keep the Way of the Tree of Life. *Gen. iii. 24.* MILTON is a bold Adventurer in adapting old Words to new Meanings; which would hardly be tolerated in any other Writer.

F I N I S.



